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Directory of Art Movements
(as visualised by AI)

Commentary, Prompts and Image Selection by Gordon Fletcher

● Preamble ●

Can anyone be an artist? It is certainly possible for anyone to produce AI generated image from a range of available tools. During the preparation of this book 'Dall-E 2', 'Stable Diffusion' and 'Midjourney' all became more widely accessible and, more contentiously, ever more accurate in turning individual imagination as expressed through text prompts into a set of images. Some of these outputs could even be interpreted as art.

If the intention of art is to provoke human engagement and emotion then many of the images included in this collection certainly fulfill that requirement. At least a couple of images in this collection are simply frightening. Just one example is enough to give you nightmares, See the image attached to the Magic Realism entry. My reaction to this particular image made me reconsider my own younger interactions with traditional art in primary school. The Heidelberg School image focused these memories still further. These were recollections that I had not explored for a very long time and were perhaps prompted, in part, by the recent death of a former classmate.

I fully acknowledge how pretentious this sounds and something more regularly found posted on Twitter by parents wearing rose-tinted glasses.

For context and by way of an explanation that digs me out of this floating post hoc justification. My primary school had previously been attended by a moderately famous Australian artist, Lloyd Rees, at the beginnging of the 20th Century. The gap of sixty or so years between our respective attendance at primary school had apparently done little to diminish his fame within the School's collective conscience. As a result the School's library had a disproportionately large collection of folio sized books containing his works. It may have been some type of dontation from his family. For me, at a young age, Australian landscape paintings were intense excursions into life on the edge with strong soil colours and a seemingly constant threat of death. Reference sections of libraries can be really frightening

placed when you are under 10. Many of the Australian artistic movements presented in this directory are represented by images that also capture some of this peril of European life in 19th Century late colonial Australia.

Of course, personal observations or experiences do not justify claiming all the images generated for these pages as art. But the variety of images that are presented and the subtle variations between similar art movements that represent their differences do at least prompt some pause for thought. It certainly does not resolve the question of what is art down to a binary 'yes' or 'no' response.

● AI, Art and Control ●

Perhaps, the greatest concern being expressed regarding AI generated images as works of art is the lack of artistic control and technique associated with the various software. As with the digitalisation of so many traditional activities it may be that the combination of a new set of techniques required to manipulate the tools at our disposal is a large focus of this anxiousness. Artists trained in previous techniques may naturally feel aggreived at the ease with which complex images can be generated by using these new tools. There is a sense of loss. A loss over control over the means of production. Loosing control over the means of production also is a loss of livelihood.

But there is a further even more existential loss. New tools and techniques create a new philosophical tension. The sentiments of the Situationist International mourned the loss of the authentic and emphasised the experience of the moment. The Punk movement encouraged and celebrated do-it-yourself culture, the imprecision of naive practice and a conscious rejection of tradition. Both are inspired by movements included in this directory but particularly Dada, Surrealism and all their subsequent developments. AI image generators give those with the privilege of access to these tools the ability to describe the absurdity of the immediate event scene they are observing in ways that emphasis the political, economic, social and cultural

discrepancies in ways that the ubquitous camera phone cannot, Irrespective of how many filters might be applied. This observation, by itself, could be seen as the basis for celebrating these new AI tools by situationists and punks alike.

Shfting from these wider concerns, this project started with my personal efforts to understand how to create 'good' prompts for AI based text-to-image systems. Initially, the images were being generated with NightCafe's Coherent CLIP-guided diffusion model (creator. nightcafe.studio). This was a decision primarily prompted by my available access to the tool in contrast to other systems. The number of controls available offered through NightCafe's user interface was potentially a secondary, and initially positive, benefit. The configurable options in the system seemed to present at least some illusion of control. For example, the ability to use a consistent 'seed' value appeared to offer more granular refinement where other systems such as the simpler and more popularly reported Craiyon did not. However, with this approach it soon became clear that this single 'seed' value did, in fact, exert control in a very specific and often undersirable way. All of the images tended to be biased towards a overall predominantely red-pink colour scheme with every image generated. The ability to set a 'prompt weight' also appeared to provide additional control. With experiments and the generation of many images this control too necessitated reflection. If the entered prompt is not 100% of the weight where is the other 20, 30 or 50% of input and inspiration coming from? As a reference see the images associated with the Action Painting and Art Informel entries in this directory that were retained for the directory and were generated by NightCafe. For clarity, the seed was set to"888888", with the accuracy set as "standard", the overall prompt weight is set to 80% and the runtime was set to "short." While this is technical detail it is offeried in the interests of some sort of transparency and repeatability for experiments. My final conclusion was that these additional forms of control were acting as constraints on the

AI system's ability to create images based on prompts that were at least indicative of the art movement style it was trying to represent for the directory.

As a result the majority of images were generated with the Dall-E 2 system (openai. com/dall-e-2) that was made available to a wider set of users and with less usage limitations in the middle of 2022. The images usually are more representative of the movement's style that is being represented - but still with many caveats and conditions. A few of the exceptions are discussed individually through separate annotations in the directory with further examples from Dall-E 2 and NightCafe's newer Stable Diffusion engine offered for comparison.

Striping away the additional user interface controls means that using Dall-E 2 provided a greater sense (illusion?) of control enabled solely through the prompt rather than any additional switches or settings.

⬤ The Prompts ⬤

With the first attempts at prompting these systems the definition of what 'good' looked like was clearly subjective. Some prompts were too abstract, some too complex or even too simplistic. The challenge was to arrive at an output that reflected something similar to what might might be orignally envisaged by the author of the written prompt. The goal was to create an image that included a cat (represented with 🐈 in the text of the prompt) with an image that was overall more generally indicative of the art style being described.

In some cases, this was particularly challenging. The Wikipedia list of Art Movements, was the guide for the styles listed in the project. But this list includes a number of relatively obscure movements that contain few tangible examples and were associated with only a small number of artists. It isn't that the AI systems can't reproduce the styles but rather that there are relatively few training examples to learn from and even fewer that contain cats (which admittedly hasn't historically been the source of endless fascination until the era of social

media memes). The Cynical Realism and Neo-Romantic movements are two examples that evidence this challenge with limited learning or cat-like context. Equally complex, are the art movements that are not visually coherent but are rather reflected in a shared social, cultural or political sentiment. In other words, sincere apologies for the image conveyed with the Feminist Art entry. There are a lot of things going on in this image that could be interpreted in both negative and positive context (and because of this perhaps the image is more art than many of the other images). Feminist theory on the matter of cats highlights the variable and fraught relationship that will come with the use of any cat-themed set of images. It is entirely possible that there is a need to apologise in a similar many for the image associated with the Hurufiyya entry. The caligraphic representation of a cat was a surpisingly good output but the Arabic text may be entirely unsuitable. The image associated with Context Art is similarly problematic. Despite trying to generate 'context' for the image in the prompt the cat-ness of the image always seemed to predominate - and that isn't the point of context art! In fact, some of the more matter-of-fact inclusions of cats in the more photographic images provide better examples of context art.

A further challenge emerged in documenting the various movements that are not focused around traditional art methods and specifically the medium of 'oil on canvas'. Movements that are primarily expressed in architecture, e.g. Brutalism and Decontructivism or sculpture e.g. Arte Povera, Assemblage and Concrete Art required more specific and creative prompting. This additional attention has, somewhat perversely, generated images that appear to satisfy the sentiment of these movements more fully than those associated with traditional methods - even when additional information has been incorporated. This seems to be related to the way the art is placed in a suitable exhibition context such as a park or a pond. A further frustrating observation given the above comments about the Context Art image used.

Some media commentary is now describing and arguing for the emergence of 'prompt engineering' as a new high level skill for the digital age. To represent the initial intention in the final output does clearly require attention to detail, an awareness of context and knowledge of the subject matter. This had most certainly been a significant personal learning process in relation to art history and artistic styles.

In an art context the concept of prompt engineering as a new skill does open up new opportunities. Creating prompts that combine the names of artists and a time period or subject from one movement with description more familiar with another is potentially a rich field for new digital assemblages that are genuinely new. A type of AI generated art clash - is this the basis for a new AI-punk artistic movement?
Prompt engineering makes the process sound precise but amongst the glowing successes will be many hundreds of more mediocre efforts. Many of these more average outputs may well emerge in advertising and corporate publications as stock art over the next few years.

⬤ The Outputs ⬤

A number of outputs deserve their own separate discussions, e.g. Renaissance, but there are many general insights that can be found in this series of images presented as representatives of different styles drawn from many different countries and time periods.

Prompts that stack together many 'things' then tend towards being a bit fuzzy and indistinct. Where the description of the art movement dictates the need to move away solely from the title of 'A Cat' and the inclusion of an artist, date and style the systems all appear to become more abstract in the rendering of the image (even when the style itself might call for precision and 'neat' lines). In the case of styles that more or less demand a landscape one of the 'things' that almost always suffers is the precision of the cat's face. For example, the gritty urban scene of American Realism comes at the cost of a

well formed image of a cat within the scene. In many examples it appears the importance of everything else described in the prompt other than the artficial insertion of a cat by the 'artist' or 'prompt engineer' has been devalued.

The different AI systems respond in slightly different ways but this effect of a seemingly artificial addition can become acute. The Arts and Crafts Movement image is an indicative example. Despite the potential natural use of a cat in this style the overall intricacy expected for Arts and Crafts has overly degraded the image of the cat to being part of the overall fluid design. It is worth noting too that this is the 'best' and most indicative (from my point of view) of the four images generated from the prompt. The others were even more abstract.

There are at least two examples where outputs were also overly influenced by specific name of the artist included in the prompt even though the style was part of their early works. The images associate with Cloisonnism and Kinetic Art are perhaps more indicative of later work by the respecitive artists (Gauguin and Rodchenko).

A key observation is that some of the 'best' outputs come from art movements that are contemporary with the training data drawn from the Internet that has been used to create these systems. Movements that are based on computer tools produce outputs that are more pleasing to a contemporary aesthetic. The effective is compound. There is more material of this type for the AI systems to learn from and as an audience this is more appealing to current tastes. This means the works generate in the name of Jean-Michel Basquiat or Keith Haring will appeal to a wider than that of the Hudson River School.

The final observation, and it is one that has been made regularly about Dall-E 2 and other AI systems, is that it can't render text into images particularly well. This is something of a perverse twist given that the systems are text to image generators. This abstraction of words into random characters occurs even when the desired words for inclusion are explicitly defined in the prompt (see Kitsch Movement

for one example). Also, and somewhat unexpectedly, Dall-E 2 consistently insists upon adding text into the images generated for Indian-based art movements (see Bengal School of Art) without prompting,

⬤ As a Directory of Art Movements ⬤
Finally, and to make the book more useful as a directory, the abstract of each art movement is drawn from Wikipedia is included with a (broadly) relevant image. There is no real guarantee that the images will accurately reflect the movement's intention, medium or even style. Some of the images do significantly diverge from the style of the art movement as the AI confuses more common associations of a word (such as illusionism) and endeavours to incorporate more everyday element into the image rather than the spirit or philosophy of the art movement.

For some of the more obviously 'wonky' representations a separate annontation is included and combined with speculations about the cause for the inaccuracy of the outputs.

With this final caveat - perhaps - readers will be sufficiently intrigued to further explore the description on Wikipedia (each of the titles are clickable through to the art movement's entry). Equally, with the example of the prompts provided, readers may want to explore their own ability to prompt engineer a representative image for any given movement. The potential for further books focusing on specific art movements and utilising the prompts and outputs from multiple contributiors is a further extension to this project that is well worth exploring. Get in contact.

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Afrofuturism

Afrofuturism is a cultural aesthetic, and philosophy of science and history that explores the intersection of African diaspora culture with science and technology. It was coined by Mark Dery in 1993 and explored in the late 1990s through conversations led by Alondra Nelson.

Afrofuturism addresses themes and concerns of the African diaspora through technoculture and speculative fiction, encompassing a range of media and artists with a shared interest in envisioning black futures that stem from Afro-diasporic experiences. While Afrofuturism is most commonly associated with science fiction, it can also encompass other speculative genres such as fantasy, alternate history, and magic realism.

Ytasha L. Womack, writer of Afrofuturism: The World of Black Sci-Fi and Fantasy Culture, defines it as "an intersection of imagination, technology, the future and liberation". She also follows up with

a quote by the curator Ingrid LaFleur who defines it as "a way of imagining possible futures through a black cultural lens." Kathy Brown paraphrases Bennett Capers' 2019 work in stating that Afrofuturism is about "forward thinking as well as backward thinking, while having a distressing past, a distressing present, but still looking forward to thriving in the future." Others have said that the genre is "fluid and malleable," bringing together technology, African culture, and "other influences."

Seminal Afrofuturistic works include the novels of Samuel R. Delany and Octavia Butler; the canvases of Jean-Michel Basquiat and Angelbert Metoyer, and the photography of Renée Cox; the explicitly extraterrestrial mythoi of Parliament-Funkadelic, Herbie Hancock's partnership with Robert Springett and other visual artists, while developing the use of synthesizers, the Jonzun Crew, Warp 9, Deltron 3030, Kool Keith, Sun Ra and the Marvel Comics superhero Black Panther.

⬤ ASCII Art Annotation ⬤

The ASCII Art image is a prime example of how text to image generators do not preserve the text-based intent of the prompt through to the final output.

The label ASCII clearly defines an intention by the prompt writer. The output suggests that the AI has been trained with ASCII Art as the shape and blocky nature of the generaed images do imitate ASCII Art (from a distance). However, the AI also breaks the intention of the prompt by using abstract blocks rather than ASCII characters as the core structuring element of the style.

The AI also does recognises that ASCII Art is solely black and white.

In combination, these observations reinforce the notion that the image generators focus on identifying and representing the big core intent of the prompt - a cat - but do not work down to the specific details also conveyed in the intent - in this case to only use ASCII characters.

The main image does utilise what appears to be a consistent printing "block" in the form of a reversed and very inky "E". A generous interpretation might be that the image imitates an old ribbon or cartridge printer that has been overinked and has then reversed the entire image. However, the attempt to create a minature cat in the space between the curve of the tail and head of the larger cat does break even this speculation.

But it is also entirely possible that the generator was trying to create ASCII whiskers for the cat between the head and the tail and it simply failed to find a way of doing this with the blocky palette that it had settled upon using.

The two additional images tell a similar story of confusion over what ASCII may represent.

The second Dall-E 2 image reflects an 8-bit art style or a Tamagotchi. Which hovers in the right technological time period but ignores the expected medium of the style. Again blocky pixels are utilised rather than ASCIII characters.

The Stable Diffusion image is puzzling. A two-headed three-legged cat verges on nightmarish. The style here is more of an intricate etch-a-sketch drawing. Again a technology from a similar (simpler) period of technology but the wrong medium. As the prompt has no date associated with it there is a clear curiosity that both generators associate different technologies of a similar period with the term "ASCII Art".
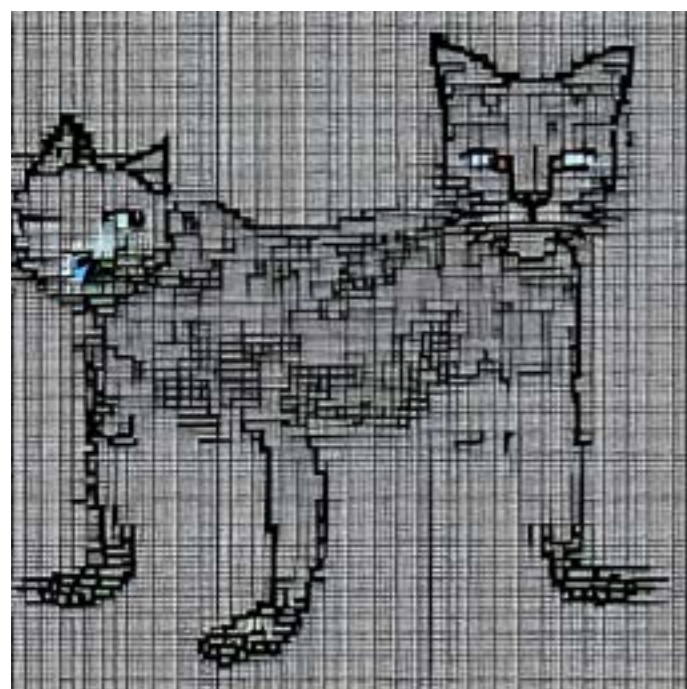
ASCII Art

ASCII art is a graphic design technique that uses computers for presentation and consists of pictures pieced together from the 95 printable (from a total of 128) characters defined by the ASCII Standard from 1963 and ASCII compliant character sets with proprietary extended characters (beyond the 128 characters of standard 7-bit ASCII). The term is also loosely used to refer to text based visual art in general. ASCII art can be created with any text editor, and is often used with free-form languages. Most examples of ASCII art require a fixed-width font (non-proportional fonts, as on a traditional typewriter) such as Courier for presentation.

Among the oldest known examples of ASCII art are the creations by computer-art pioneer Kenneth Knowlton from around 1966, who was working for Bell Labs at the time. "Studies in Perception I" by Ken Knowlton and Leon Harmon from 1966 shows some examples of their early ASCII art.

ASCII art was invented, in large part, because early printers often lacked graphics ability and thus, characters were used in place of graphic marks. Also, to mark divisions between different print jobs from different users, bulk printers often used ASCII art to print large banner pages, making the division easier to spot so that the results could be more easily separated by a computer operator or clerk. ASCII art was also used in early e-mail when images could not be embedded.

Abstract Art

Abstract art uses visual language of shape, form, color and line to create a composition which may exist with a degree of independence from visual references in the world. Western art had been, from the Renaissance up to the middle of the 19th century, underpinned by the logic of perspective and an attempt to reproduce an illusion of visible reality. By the end of the 19th century many artists felt a need to create a new kind of art which would encompass the fundamental changes taking place in technology, science and philosophy. The sources from which individual artists drew their theoretical arguments were diverse, and reflected the social and intellectual preoccupations in all areas of Western culture at that time.

Abstract art, non-figurative art, non-objective art, and non-representational art, are closely related terms. They are similar, but perhaps not of identical meaning.

Abstraction indicates a departure from reality in depiction of imagery in art. This departure from accurate representation can be slight, partial, or complete. Abstraction exists along a continuum. Even art that aims for verisimilitude of the highest degree can be said to be abstract, at least theoretically, since perfect representation is impossible. Artwork which takes liberties, altering for instance color and form in ways that are conspicuous, can be said to be partially abstract. Total abstraction bears no trace of any reference to anything recognizable. In geometric abstraction, for instance, one is unlikely to find references to naturalistic entities. Figurative art and total abstraction are almost mutually exclusive. But figurative and representational (or realistic) art often contain partial abstraction.

Both geometric abstraction and lyrical abstraction are often totally abstract. Among the very numerous art movements that embody partial abstraction would be for instance fauvism in which color is conspicuously and deliberately altered vis-a-vis reality, and cubism, which alters the forms of the real life entities depicted.

Art Brut

Outsider art is art made by self-taught or supposedly naïve artists with typically little or no contact with the conventions of the art worlds. In many cases, their work is discovered only after their deaths. Often, outsider art illustrates extreme mental states, unconventional ideas, or elaborate fantasy worlds.

The term outsider art was coined in 1972 as the title of a book by art critic Roger Cardinal. It is an English equivalent for art brut (French: [aʁ bʁyt], "raw art" or "rough art"), a label created in the 1940s by French artist Jean Dubuffet to describe art created outside the boundaries of official culture. Dubuffet focused particularly on art by those on the outside of the established art scene, using as examples psychiatric hospital patients, hermits, and spiritualists.

Outsider art has emerged as a successful art marketing category; an annual Outsider Art Fair has taken place in New York since 1993, and there are at least two regularly published journals dedicated to the subject. The term is sometimes misapplied as a catch-all marketing label for art created by people who are outside the mainstream "art world" or "art gallery system", regardless of their circumstances or the content of their work. A more specific term, "outsider music", was later adapted for musicians.

Abstract Expressionism

Abstract expressionism is a post–World War II art movement in American painting, developed in New York City in the 1940s. It was the first specifically American movement to achieve international influence and put New York at the center of the Western art world, a role formerly filled by Paris.

Although the term "abstract expressionism" was first applied to American art in 1946 by the art critic Robert Coates, it had been first used in Germany in 1919 in the magazine Der Sturm, regarding German Expressionism. In the United States, Alfred Barr was the first to use this term in 1929 in relation to works by Wassily Kandinsky.

Technically, an important predecessor is surrealism, with its emphasis on spontaneous, automatic, or subconscious creation. Jackson Pollock's dripping paint onto a canvas laid on the floor is a technique that has its roots in the work of André Masson, Max Ernst, and David Alfaro Siqueiros. The newer research tends to put the exile-surrealist Wolfgang Paalen in the position of the artist and theoretician who fostered the theory of the viewer-dependent possibility space through his paintings and his magazine DYN. Paalen considered ideas of quantum mechanics, as well as idiosyncratic interpretations of the totemic vision and the spatial structure of native-Indian painting from British Columbia and prepared the ground for the new spatial vision of the young American abstracts. His long essay Totem Art (1943) had considerable influence on such artists as Martha Graham, Isamu Noguchi, Pollock, Mark Rothko and Barnett Newman. Around 1944 Barnett Newman tried to explain America's newest art movement and included a list of "the men in the new movement." Paalen is mentioned twice; other artists mentioned are Gottlieb, Rothko, Pollock, Hofmann, Baziotes, Gorky and others. Robert Motherwell is mentioned with a question mark.[4] Another important early manifestation of what came to be abstract expressionism is the work of American Northwest artist Mark Tobey, especially his "white writing" canvases, which, though generally not large in scale, anticipate the "all-over" look of Pollock's drip paintings.

Art Illusionism

Abstract illusionism, a name coined by art historian and critic Barbara Rose in 1967. Louis K. Meisel independently coined the term to define an artistic movement that came into prominence in the United States during the mid-1970s.

The works were generally derivative of expressionistic, and hard-edge abstract painting styles, with the added elements of perspective, artificial light sources, and simulated cast shadows to achieve the illusion of three-dimensional space on a two-dimensional surface. Abstract illusionism differed from traditional Trompe-l'œil (fool the eye) art in that the pictorial space seemed to project in front of, or away from, the canvas surface, as opposed to receding into the picture plane as in traditional painting. Primarily, though, these were abstract paintings, as opposed to the realism of trompe l'oeil. By the early 1980s, many of the visual devices that originated in Abstract Illusionism were appropriated into the commercial world and served a wide variety of applications in graphic design, fabric design, and the unlikely decoration of recreational vehicles. This proliferation of commercialism in Abstract Illusionist imagery eventually led to the disintegration of the original artistic movement, as a number of the original artists abandoned working in the style. Pre-1970 forerunners and practitioners of the style include Ronald Davis, Allan D'Arcangelo, and Al Held.

Academic Art

Academic art, or academicism or academism, is a style of painting and sculpture produced under the influence of European academies of art. Specifically, academic art is the art and artists influenced by the standards of the French Académie des Beaux-Arts, which was practiced under the movements of Neoclassicism and Romanticism, and the art that followed these two movements in the attempt to synthesize both of their styles, and which is best reflected by the paintings of William-Adolphe Bouguereau, Thomas Couture, and Hans Makart. In this context it is often called "academism," "academicism," "art pompier" (pejoratively), and "eclecticism," and sometimes linked with "historicism" and "syncretism." Academic art is closely related to Beaux-Arts architecture, which developed in the same place and holds to a similar classicizing ideal.


Action Painting

The style was widespread from the 1940s until the early 1960s, and is closely associated with abstract expressionism (some critics have used the terms "action painting" and "abstract expressionism" interchangeably). A comparison is often drawn between the American action painting and the French tachisme. The New York School of American Abstract Expressionism (1940s-50s) is also seen as closely linked to the movement.

The term was coined by the American critic Harold Rosenberg in 1952 in his essay "The American Action Painters", and signaled a major shift in the aesthetic perspective of New York School painters and critics. According to Rosenberg the canvas was "an arena in which to act". The actions and means for creating the painting were seen, in action painting, of a higher importance than the end result. While Rosenberg created the term "action painting" in 1952, he began creating his action theory in the 1930s as a critic.

While abstract expressionists such as Jackson Pollock, Franz Kline and Willem de Kooning had long been outspoken in their view of a painting as an arena within which to come to terms with the act of creation, earlier critics sympathetic to their cause, like Clement Greenberg, focused on their works' "objectness." Clement Greenberg was also an influential critic in action painting, intrigued by the creative struggle, which he claimed was evidenced by the surface of the painting. To Greenberg, it was the physicality of the paintings' clotted and oil-caked surfaces that was the key to understanding them. "Some of the labels that became attached to Abstract Expressionism, like "informel" and "Action Painting," definitely implied this; one was given to understand that what was involved was an utterly new kind of art that was no longer art in any accepted sense. This was, of course, absurd." — Clement Greenberg, "Post Painterly Abstraction".
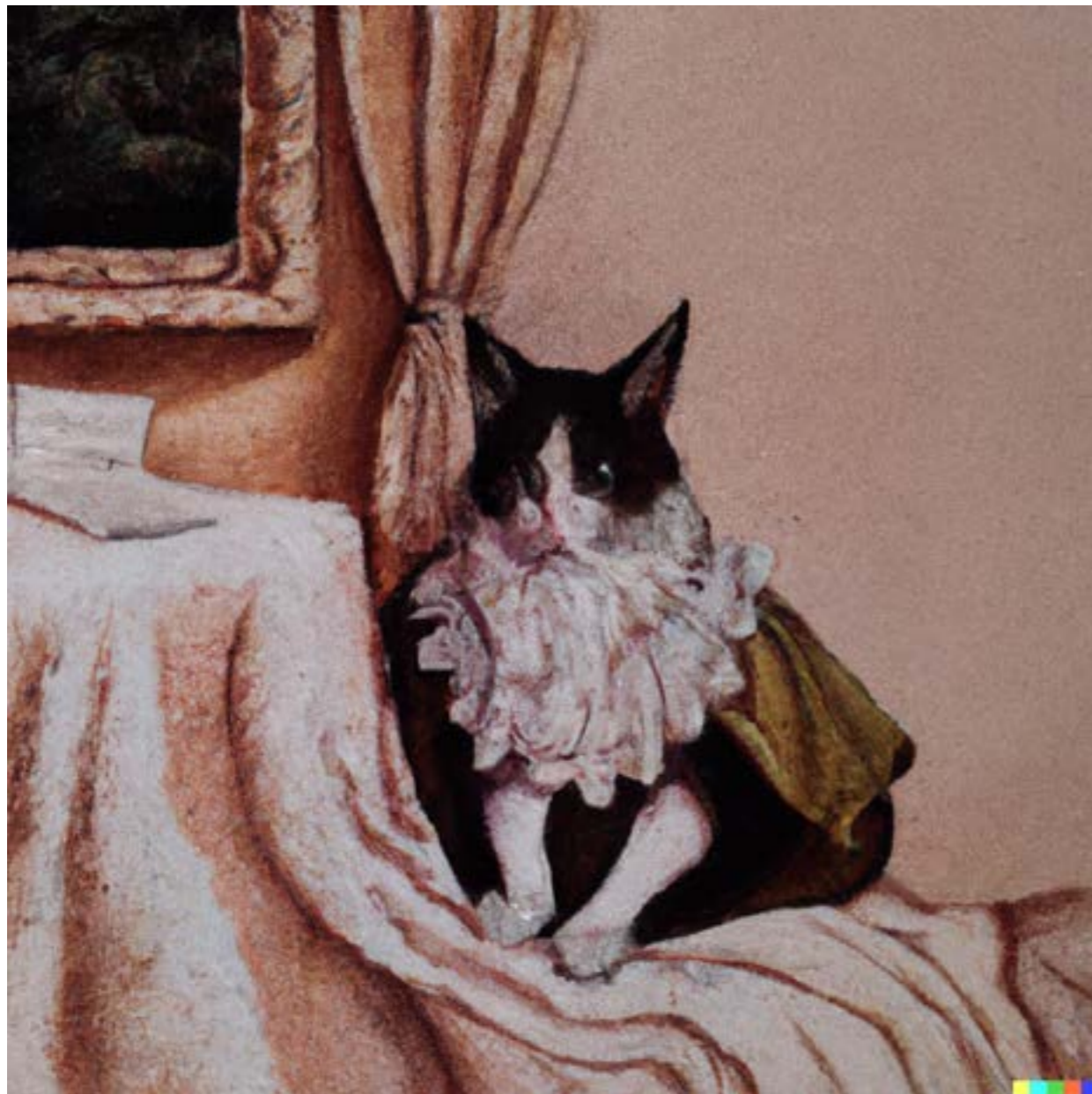
Aestheticism

Aestheticism (also the Aesthetic Movement) was an art movement in the late 19th century which privileged the aesthetic value of literature, music and the arts over their socio-political functions. According to Aestheticism, art should be produced to be beautiful, rather than to serve a moral, allegorical, or other didactic purpose, a sentiment exemplified by the slogan "art for art's sake." Aestheticism originated in 1860s England with a radical group of artists and designers, including William Morris and Dante Gabriel Rossetti. It flourished in the 1870s and 1880s, gaining prominence and the support of notable writers such as Walter Pater and Oscar Wilde.

Aestheticism challenged the values of mainstream Victorian culture, as many Victorians believed that literature and art fulfilled important ethical roles. Writing in The Guardian, Fiona McCarthy states that "the aesthetic movement stood in stark and sometimes shocking contrast to the crass materialism of Britain in the 19th century."

Aestheticism was named by the critic Walter Hamilton in The Aesthetic Movement in England in 1882. By the 1890s, decadence, a term with origins in common with aestheticism, was in use across Europe.

Altermodern

Altermodern, a portmanteau word defined by Nicolas Bourriaud, is an attempt at contextualizing art made in today's global context as a reaction against standardisation and commercialism. It is also the title of the Tate Britain's fourth Triennial exhibition curated by Bourriaud.

In his keynote speech to the 2005 Art Association of Australia & New Zealand Conference, Nicolas Bourriaud explained:

Artists are looking for a new modernity that would be based on translation: What matters today is to translate the cultural values of cultural groups and to connect them to the world network. This "reloading process" of modernism according to the twenty-first-century issues could be called altermodernism, a movement connected to the creolisation of cultures and the fight for autonomy, but also the possibility of producing singularities in a more and more standardized world.

Altermodern can essentially be read as an artist working in a hypermodern world or with supermodern ideas or themes.

American Barbizon School

The American Barbizon School was a group of painters and style partly influenced by the French Barbizon school, who were noted for their simple, pastoral scenes painted directly from nature. American Barbizon artists concentrated on painting rural landscapes often including peasants or farm animals.

William Morris Hunt was the first American to work in the Barbizon style as he directly trained with Jean-François Millet in 1851–1853. When he left France, Hunt established a studio in Boston and worked in the Barbizon manner, bringing the style to the United States of America.[2]

The Barbizon approach was generally not accepted until the 1880s and reached its pinnacle of popularity in the 1890s.

American Impressionism

American Impressionism was a style of painting related to European Impressionism and practiced by American artists in the United States from the mid-nineteenth century through the beginning of the twentieth. The style is characterized by loose brushwork and vivid colors with a wide array of subject matters but focusing on landscapes and upper-class domestic life.

Unlike early Renaissance painters, American Impressionists favored asymmetrical composition, cropped figures, and plunging perspectives in their works in order to create a more "impressionist" version of the subject. In addition, American impressionists used pure color straight from the tubes to make the works more vibrant, used broken brushstrokes, and practiced "impasto"- a style of painting characterized by thick raised strokes. European impressionists painted tranquil scenes of landscapes or the lower and middle classes. American impressionists focused on landscapes like the European impressionists, but unlike their European counterparts, American impressionists also painted scenes of quiet domesticity, in contrast to the emergence of industrialization.

American Realism

American Realism was a style in art, music and literature that depicted contemporary social realities and the lives and everyday activities of ordinary people. The movement began in literature in the mid-19th century, and became an important tendency in visual art in the early 20th century. Whether a cultural portrayal or a scenic view of downtown New York City, American realist works attempted to define what was real.

In the U.S. at the beginning of the 20th century a new generation

of painters, writers and journalists were coming of age. Many of the painters felt the influence of older U.S. artists such as Thomas Eakins, Mary Cassatt, John Singer Sargent, James McNeill Whistler, Winslow Homer, Childe Hassam, J. Alden Weir, Thomas Pollock Anshutz, and William Merritt Chase. However they were interested in creating new and more urbane works that reflected city life and a population that was more urban than rural in the U.S. as it entered the new century.

American Scene Painting

American Regionalism is an American realist modern art movement that included paintings, murals, lithographs, and illustrations depicting realistic scenes of rural and small-town America primarily in the Midwest. It arose in the 1930s as a response to the Great Depression, and ended in the 1940s due to the end of World War II and a lack of development within the movement. It reached its height of popularity from 1930 to 1935, as it was widely appreciated for its reassuring images of the American heartland during the Great Depression. Despite major stylistic differences between specific artists, Regionalist art in general was in a relatively conservative and traditionalist style that appealed to popular American sensibilities, while strictly opposing the perceived domination of French art.

American Scene Painting is an umbrella term for American

Regionalism and Social Realism otherwise known as Urban Realism. Much of American Scene Painting conveys a sense of nationalism and romanticism in depictions of everyday American life. This sense of nationalism stemmed from artists' rejection of modern art trends after World War I and the Armory Show. During the 1930s, these artists documented and depicted American cities, small towns, and rural landscapes; some did so as a way to return to a simpler time away from industrialization, whereas others sought to make a political statement and lent their art to revolutionary and radical causes. The works which stress local and small-town themes are often called "American Regionalism", and those depicting urban scenes, with political and social consciousness are called "Social Realism". The version that developed in California is known as California Scene Painting.

Analytical Art

Universal Flowering (Mirovoi rastsvet) is the name given by Pavel Filonov to his system of analytical art. The system arose from cubo-futurist experiments and works that he undertook from 1913 to 1915. It is characterized by very dense, minutely facetted, and relatively flat surfaces created by working from the particular to the general, using the smallest of brushes and the sharpest of pencils. The images have both Cubism's multiple vantage points and Futurism's representation of a figure over time. A number of the paintings, while having a given orientation, are painted as though they could be oriented in a variety of ways. Filonov's philosophy was originally formalized in written form in 1915, which was revised and published as The Declaration of Universal Flowering in 1923 when Filonov was a professor at the (then) Petrograd Academy of Arts. Filonov's main theoretical work The Ideology of Analytical Art (Ideologia analiticheskogo iskusstva) was published in 1930.

Antipodeans

The Antipodeans were a group of Australian modern artists who asserted the importance of figurative art, and protested against abstract expressionism. Though they staged but a single exhibition in Melbourne during August 1959, they were noted internationally.

The Antipodeans group consisted of seven modern Melbourne painters and the art historian Bernard Smith, who compiled The Antipodean Manifesto in 1959, a declaration fashioned from the artists' comments as a catalogue essay to accompany their exhibit. Albert Tucker, not associated with the group, had begun exhibiting a series in a similar figurative style titled Antipodean Head in Europe in 1957.[3] Member John Perceval exhibited a ceramic sculpture Antipodean Angel, a laughing figure standing on its hands, at Terry Clune Gallery in Sydney in May 1959.

The artists were Charles Blackman, Arthur Boyd, David Boyd, John Brack, Robert Dickerson, John Perceval and Clifton Pugh. They were all Melbourne-based, save Dickerson, who was from Sydney. In 1959 none were direct members of the Heide Circle that had maintained its importance with the Melbourne Branch of the Contemporary Art Society (CAS) since the early 1940s, though Sunday and John Reed championed the group. Three were Boyd family members and all were fraternal painters of some stature working within their maintained styles of realistic imagery. Notably, though Perceval showed there in 1958, they did not exhibit in the CAS's own gallery (directed by Reed from 1958 as the Museum of Modern Art Australia), as the Society opposed the show,[citation needed] but chose instead to use the premises of the rival Victorian Artists' Society, long a bastion for cultural conservatism in Melbourne.

Arabesque

Arabesque is a French term derived from the Italian word arabesco, meaning "in the Arabic style". The term was first used in Italian, where rabeschi was used in the 16th century as a term for "pilaster ornaments featuring acanthus decoration", specifically "running scrolls" that ran vertically up a panel or pilaster, rather than horizontally along a frieze. The book Opera nuova che insegna a le donne a cuscire ... laqual e intitolata Esempio di raccammi (A New Work that Teaches Women how to Sew ... Entitled "Samples of Embroidery"), published in Venice in 1530, includes "groppi moreschi e rabeschi", Moorish knots and arabesques.

From there it spread to England, where Henry VIII owned, in an inventory of 1549, an agate cup with a "fote and Couer of siluer and guilt enbossed with Rebeske worke", and William Herne or Heron, Serjeant Painter from 1572 to 1580, was paid for painting Elizabeth I's barge with "rebeske work". Unfortunately the styles so described can only be guessed at, although the design by Hans Holbein for a

covered cup for Jane Seymour in 1536 already has zones in both Islamic-derived arabesque/moresque style and classically derived acanthus volutes.

Over the following centuries, the three terms "grotesque", "moresque", and "arabesque" were used largely interchangeably in English, French, and German for styles of decoration derived at least as much from the European past as the Islamic world, with "grotesque" gradually acquiring its main modern meaning, related more to Gothic gargoyles and caricature than to either Pompeii-style Roman painting or Islamic patterns. Meanwhile, the word "arabesque" was now being applied to Islamic art itself, by 1851 at the latest, when John Ruskin uses it in The Stones of Venice. Writers over the last decades have attempted to salvage meaningful distinctions between the words from the confused wreckage of historical sources.
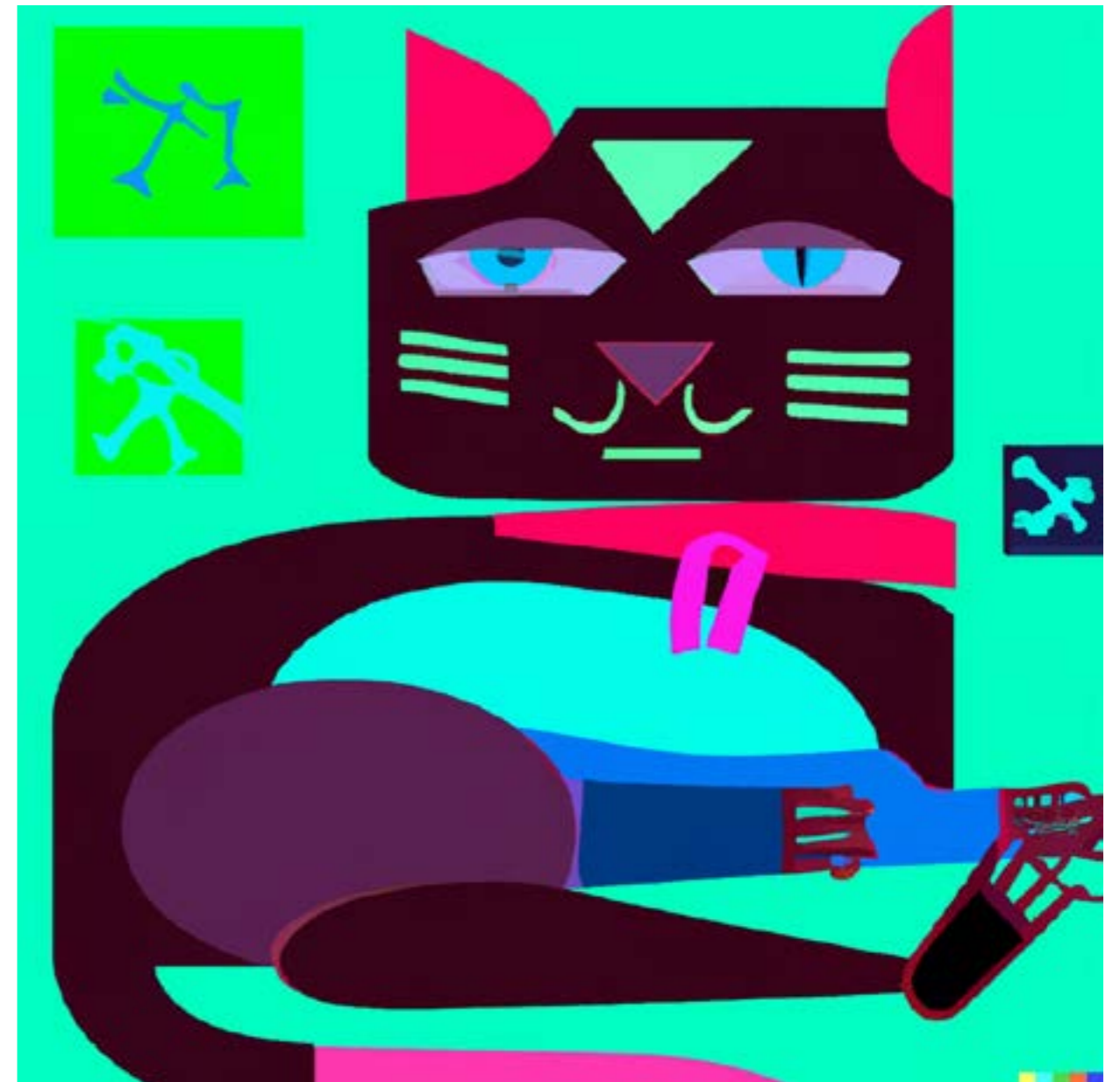
Arbeitsrat für Kunst

The Arbeitsrat für Kunst (German: 'Workers council for art' or 'Art Soviet') was a union of architects, painters, sculptors and art writers, who were based in Berlin from 1918 to 1921. It developed as a response to the Workers and Soldiers councils and was dedicated to the goal of bringing the current developments and tendencies in architecture and art to a broader population.

The Arbeitsrat worked closely with the Novembergruppe and the Deutscher Werkbund. Some of the architects represented in the Arbeitsrat united in the Glass Chain, or joined the correspondence group, Der Ring. Many members were important founders of the Bauhaus. Individual members informed the most important German academy of art of the time, the Staatliche Akademie für Kunst und Kunstgewerbe Breslau, as well as the Bauhaus.

Art and the people must form an entity. Art shall no longer be a

luxury of the few but should be enjoyed and experienced by the broad masses. The aim is an alliance of the arts under the wing of great architecture. Flyer dated March 1st 1919.

Their demands were: the acknowledgment of all tasks of building as public and not private tasks, the abolition of all official privileges, the establishment of community centers as places to exchange art and ideas, the dissolution of the Academy of the arts and the Prussian national art commission, the release of architectural, plastics, painting and handicraft commissions from national patronage, the promotion of museums as education places, the removal of artistically worthless monuments and the formation of a state body to oversee and promote education in the arts.

The Arbeitsrat reacted to the unpalatable situation concerning orders for young architects, who were lost in the First World War.

Art & Language

Art & Language is a conceptual artists' collaboration that has undergone many changes since it was created in the late 1960s. The group was founded by artists who shared a common desire to combine intellectual ideas and concerns with the creation of art. The first issue of the group's journal, Art-Language, was published in November 1969 in England.

The Art & Language group was founded around 1967 in the United Kingdom by Terry Atkinson (b. 1939), David Bainbridge (b. 1941), Michael Baldwin (b. 1945) and Harold Hurrell (b. 1940). The group was critical of what was considered mainstream modern art practices at the time. In their work conversations, they created gallery art and presented these ideas in a journal as part of their discussions.

Between 1968 and 1982, the group grew to nearly fifty people. [citation needed] Among the first to join were critic and art historian, Charles Harrison, and artist Mel Ramsden. In the early 1970s, individuals including Ian Burn, Michael Corris, Preston Heller, Graham Howard, Joseph Kosuth, Andrew Menard, and Terry Smith joined the group. Two collaborators from Coventry, Philip Pilkington and David Rushton, followed.

As the distribution of thto include more people. In England, by 1971, artists and critics including Charles Harrison, Philip Pilkington, David Rushton, Lynn Lemaster, Sandra Harrison, Graham Howard and Paul Wood had joined. Around the same time in New York, Michael Corris joined, followed by Paula Ramsden, Mayo Thompson, Christine Kozlov, Preston Heller, Andrew Menard and Kathryn Bigelow.
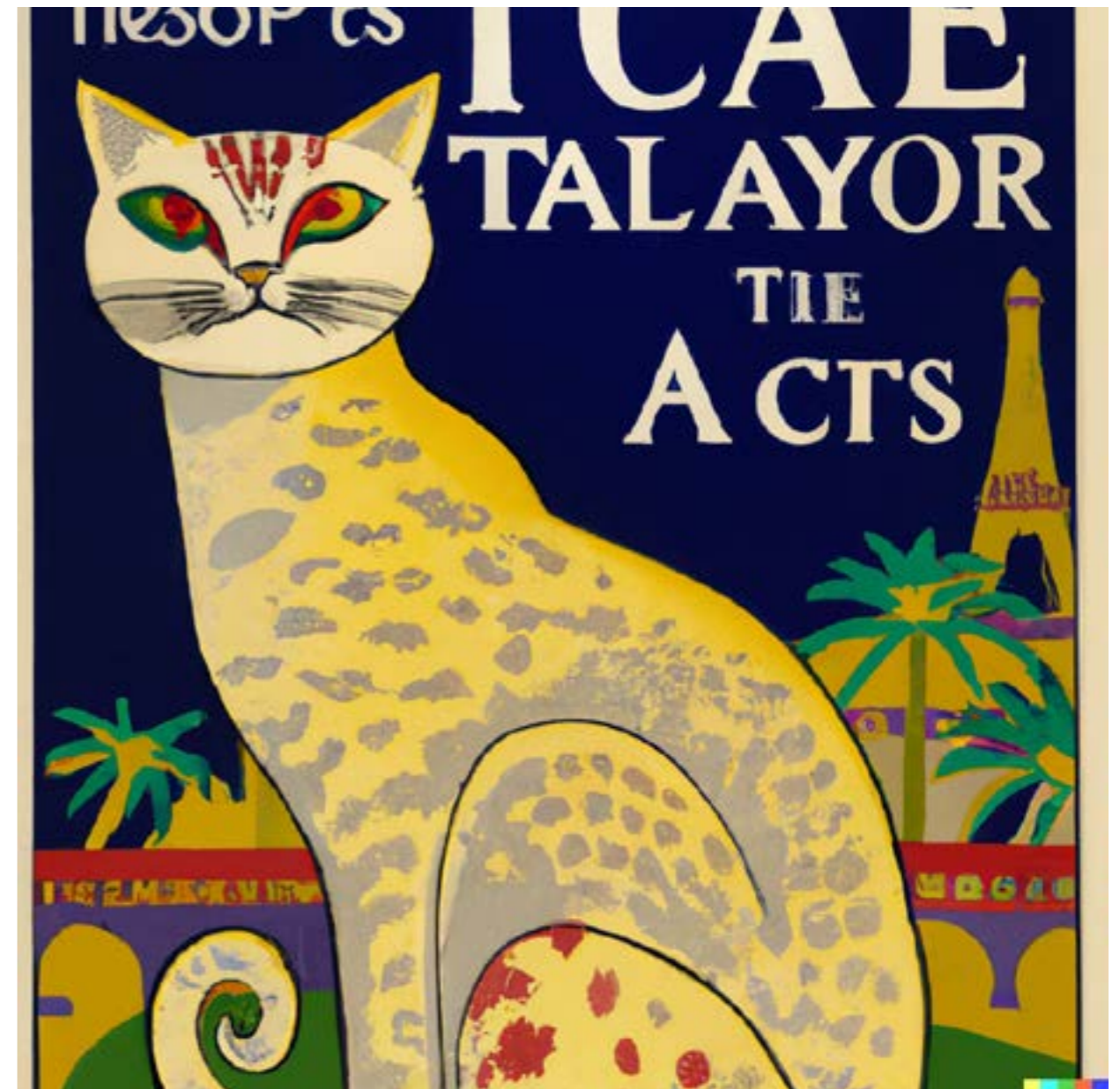
Art Deco

Art Deco, sometimes referred to as Deco, is a style of visual arts, architecture and design that first appeared in France just before World War I. It influenced the design of buildings, furniture, jewelry, fashion, cars, cinemas, trains, ocean liners, and everyday objects such as radios and vacuum cleaners. It took its name, short for Arts Décoratifs, from the Exposition internationale des arts décoratifs et industriels modernes (International Exhibition of Modern Decorative and Industrial Arts) held in Paris in 1925.

Art Deco combined modern styles with fine craftsmanship and rich materials. During its heyday, it represented luxury, glamour, exuberance, and faith in social and technological progress.

From its outset, Art Deco was influenced by the bold geometric forms of Cubism and the Vienna Secession; the bright colours of Fauvism and of the Ballets Russes; the updated craftsmanship of the furniture of the eras of Louis Philippe I and Louis XVI; and the exoticized styles of China, Japan, India, Persia, ancient Egypt and Maya art. It featured rare and expensive materials, such as ebony and ivory, and exquisite craftsmanship. The Empire State Building, Chrysler Building, and other skyscrapers of New York City built during the 1920s and 1930s are monuments to the style.

In the 1930s, during the Great Depression, Art Deco became more subdued. New materials arrived, including chrome plating, stainless steel and plastic. A sleeker form of the style, called Streamline Moderne, appeared in the 1930s, featuring curving forms and smooth, polished surfaces. Art Deco is one of the first truly international styles, but its dominance ended with the beginning of World War II and the rise of the strictly functional and unadorned styles of modern architecture and the International Style of architecture that followed.

Art Informel

Informalism or Art Informel is a pictorial movement from the 1943–1950s, that includes all the abstract and gestural tendencies that developed in France and the rest of Europe during the World War II, similar to American abstract expressionism started 1946. Several distinguishing trends are identified within the movement such as lyrical abstraction, matter painting, New Paris School, tachisme and art brut. The French art critic Michel Tapié coined the term "art autre" (other art) in the homonymous book published in 1952 in relation to non-geometric abstract art. It was instrumental in improving the concept of abstract art in France during the Early 1950s. Its use in the expression of political ideologies in South America during the Early 1950s was quite common, as it was seen as the main way to show support for the changing political climate.

Within this tendency, each artist allows full freedom of expression to the unforeseen quality of materials (a taste for stains or chance) and randomness of gestures, thus rejecting drawing and control and the traditional conception of painting and its development that evolves from the idea to the completed work via sketches and projects. It's an open work that a spectator can read freely. The pictorial adventure is completely new; instead of going from the meaning to constructing the corresponding signs, the artist begins with the making of signs and gives the corresponding meaning. In the works of Laurent Jiménez-Balaguer, the language of signs is further deconstructed, allowing for a universal interpretation of a private language.
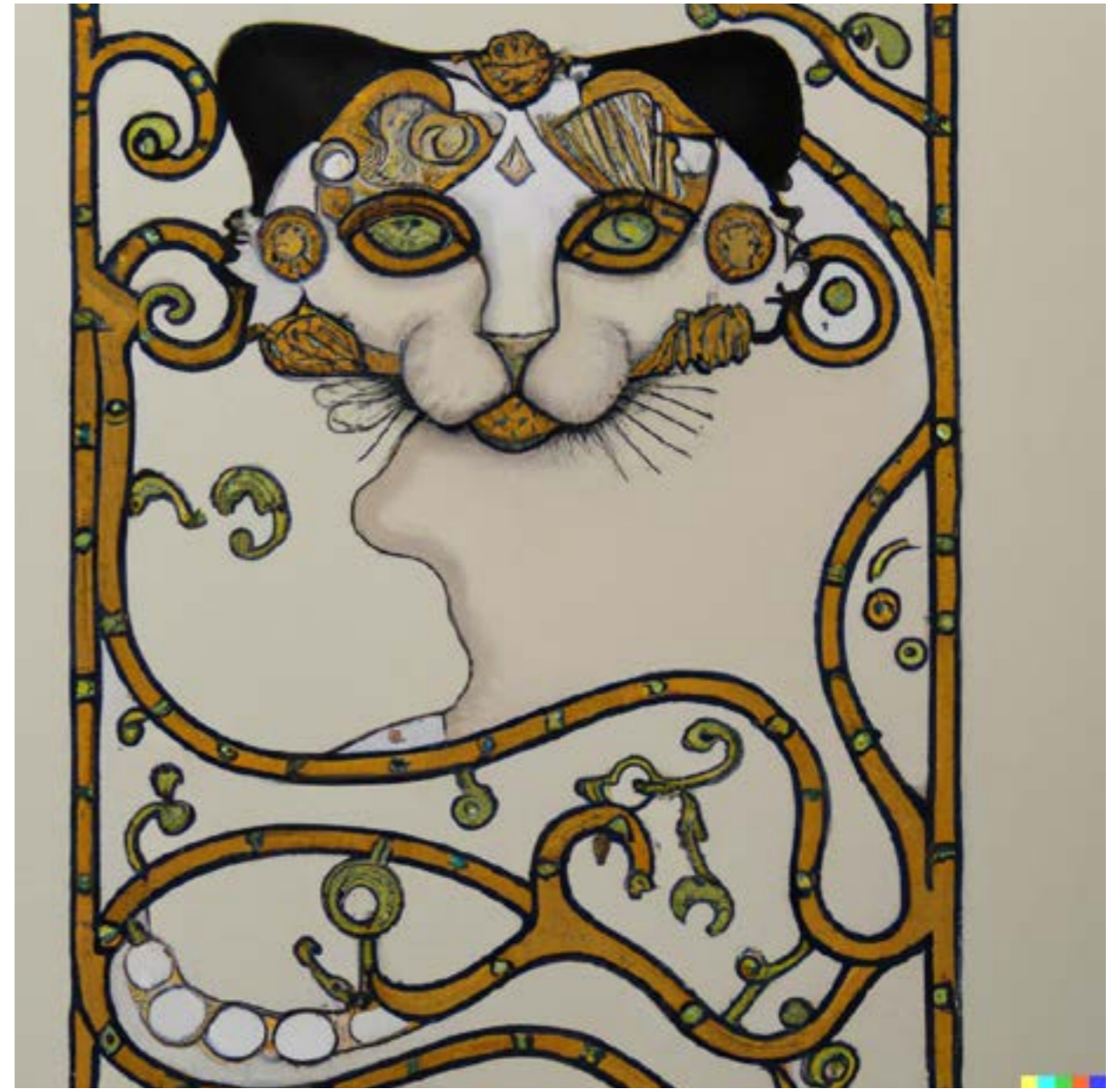
Art Nouveau

Though most painters associated with Art Nouveau are primarily described as members of other movements, particularly post-impressionism and symbolism. Alphonse Mucha was famous for his Art Nouveau posters, which frustrated him. According to his son and biographer, Jiří Mucha, he did not think much of Art Nouveau. "What is it, Art Nouveau? he asked. "...Art can never be new." He took the greatest pride in his work as a history painter. His one Art-Nouveau inspired painting, "Slava", is a portrait of the daughter of his patron in Slavic costume, which was modelled after his theatrical posters.

The painters most closely associated with Art Nouveau were Les Nabis, post-impressionist artists who were active in Paris from 1888 until 1900. One of their stated goals was to break down the barrier between the fine arts and the decorative arts. They painted not only canvases, but also decorative screens and panels. Many of their works were influenced by the aesthetics of Japanese prints. The members included Pierre Bonnard, Maurice Denis, Paul Ranson, Édouard Vuillard, Ker-Xavier Roussel, Félix Vallotton, and Paul Sérusier.

In Belgium, Fernand Khnopff worked in both painting and graphic design. Wall murals by Gustav Klimt were integrated into decorative scheme of Josef Hoffmann for the Palais Stoclet. The Klimt mural for the dining room at the Palais Stoclet (1905–1911) is considered a masterpiece of late Art Nouveau.

One subject did appear both in traditional painting and Art Nouveau; the American dancer Loie Fuller, was portrayed by French and Austrian painters and poster artists.

One particular style that became popular in the Art Nouveau period, especially in Brussels, was sgraffito, a technique invented in the Renaissance of applying layers of tinted plaster to make murals on the facades of houses. This was used in particular by Belgian architect Paul Hankar for the houses he built for two artist friends, Paul Cauchie and Albert Ciamberlani.

Art Photography

Fine-art photography is photography created in line with the vision of the photographer as artist, using photography as a medium for creative expression. The goal of fine-art photography is to express an idea, a message, or an emotion. This stands in contrast to representational photography, such as photojournalism, which provides a documentary visual account of specific subjects and events, literally representing objective reality rather than the subjective intent of the photographer; and commercial photography, the primary focus of which is to advertise products, or services.

Arte Povera

Arte Povera (literally poor art) was an art movement that took place between the end of the 1960s and the beginning of the 1970s in major cities throughout Italy and above all in Turin. Other cities where the movement was also important are Milan, Rome, Genoa, Venice, Naples and Bologna. The term was coined by Italian art critic Germano Celant in 1967 and introduced in Italy during the period of upheaval at the end of the 1960s, when artists were taking a radical stance. Artists began attacking the values of established institutions of government, industry, and culture.

Some of the first exhibitions of artists associated with Arte Povera were held at the Christian Stein Gallery in Turin, run by Margherita Stein. The exhibition "Im Spazio" (The Space of Thoughts), curated by Celant and held at the Galleria La Bertesca in Genoa, Italy, from September through October 1967, is often considered to be the official starting point of Arte Povera. Celant, who became one of Arte Povera's major proponents, organized two exhibitions in 1967 and 1968, followed by an influential book published by Electa in 1985 called Arte Povera Storie e protagonisti/Arte Povera. Histories and Protagonists, promoting the notion of a revolutionary art, free of convention, the power of structure, and the market place.

Although Celant attempted to encompass the radical elements of the entire international scene, the term properly centered on a group of Italian artists who attacked the corporate mentality with an art of unconventional materials and style. Key figures closely associated with the movement are Giovanni Anselmo, Alighiero Boetti, Enrico Castellani, Pier Paolo Calzolari, Luciano Fabro, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini, and Gilberto Zorio. They often used found objects in their works. Other early exponents of radical change in the visual arts include proto Arte Povera artists: Antoni Tàpies and the Dau al Set movement, Alberto Burri, Piero Manzoni, and Lucio Fontana and Spatialism. Art dealer Ileana Sonnabend was a champion of the movement.

Arts and Crafts Movement

The Arts and Crafts movement was an international trend in the decorative and fine arts that developed earliest and most fully in the British Isles[1] and subsequently spread across the British Empire and to the rest of Europe and America.

Initiated in reaction against the perceived impoverishment of the decorative arts and the conditions in which they were produced, the movement flourished in Europe and North America between about 1880 and 1920. It is the root of the Modern Style, the British expression of what later came to be called the Art Nouveau movement, which it strongly influenced. In Japan it emerged in the 1920s as the Mingei movement. It stood for traditional craftsmanship, and often used medieval, romantic, or folk styles of decoration. It advocated economic and social reform and was anti-industrial in its orientation. It had a strong influence on the arts in Europe until it was displaced by Modernism in the 1930s, and its influence continued among craft makers, designers, and town planners long afterwards.

The term was first used by T. J. Cobden-Sanderson at a meeting of the Arts and Crafts Exhibition Society in 1887,[7] although the principles and style on which it was based had been developing in England for at least 20 years. It was inspired by the ideas of historian Thomas Carlyle, art critic John Ruskin, and designer William Morris. In Scotland it is associated with key figures such as Charles Rennie Mackintosh.

Ashcan School

AThe Ashcan School, also called the Ash Can School, was an artistic movement in the United States during the late 19th-early 20th century that is best known for works portraying scenes of daily life in New York, often in the city's poorer neighborhoods.

The best known artists working in this style included Robert Henri (1865–1929), George Luks (1867–1933), William Glackens (1870–1938), John Sloan (1871–1951), and Everett Shinn (1876–1953). Some of them met studying together under the renowned realist Thomas Anshutz at the Pennsylvania Academy of the Fine Arts; others met in the newspaper offices of Philadelphia where they worked as illustrators. Theresa Bernstein, who studied at the Philadelphia School of Design for Women, was also a part of the Ashcan School. She was friends with many of its better-known members, including Sloan with whom she co-founded the Society of Independent Artists.

The movement, which took some inspiration from Walt Whitman's epic poem Leaves of Grass, has been seen as emblematic of the spirit of political rebellion of the period.

Assemblage

Assemblage is an artistic form or medium usually created on a defined substrate that consists of three-dimensional elements projecting out of or from the substrate. It is similar to collage, a two-dimensional medium. It is part of the visual arts and it typically uses found objects, but is not limited to these materials.

The origin of the art form dates to the cubist constructions of Pablo Picasso c. 1912–1914. The origin of the word (in its artistic sense) can be traced back to the early 1950s, when Jean Dubuffet created a series of collages of butterfly wings, which he titled assemblages d'empreintes. However, Marcel Duchamp, Pablo Picasso and others had been working with found objects for many years prior to Dubuffet. Russian artist Vladimir Tatlin created his "counter-reliefs" in the mid 1910s. Alongside Tatlin, the earliest woman artist to try her hand at assemblage was Elsa von Freytag-Loringhoven, the Dada Baroness. In Paris in the 1920s Alexander Calder, Jose De Creeft, Picasso and others began making fully 3-dimensional

works from metal scraps, found metal objects and wire. In the U.S., one of the earliest and most prolific assemblage artists was Louise Nevelson, who began creating her sculptures from found pieces of wood in the late 1930s.

In 1961, the exhibition "The Art of Assemblage" was featured at the New York Museum of Modern Art. The exhibition showcased the work of early 20th-century European artists such as Braque, Dubuffet, Marcel Duchamp, Picasso, and Kurt Schwitters alongside Americans Man Ray, Joseph Cornell, Robert Mallary and Robert Rauschenberg, and also included less well known American West Coast assemblage artists such as George Herms, Bruce Conner and Edward Kienholz. William C Seitz, the curator of the exhibition, described assemblages as being made up of preformed natural or manufactured materials, objects, or fragments not intended as art materials.
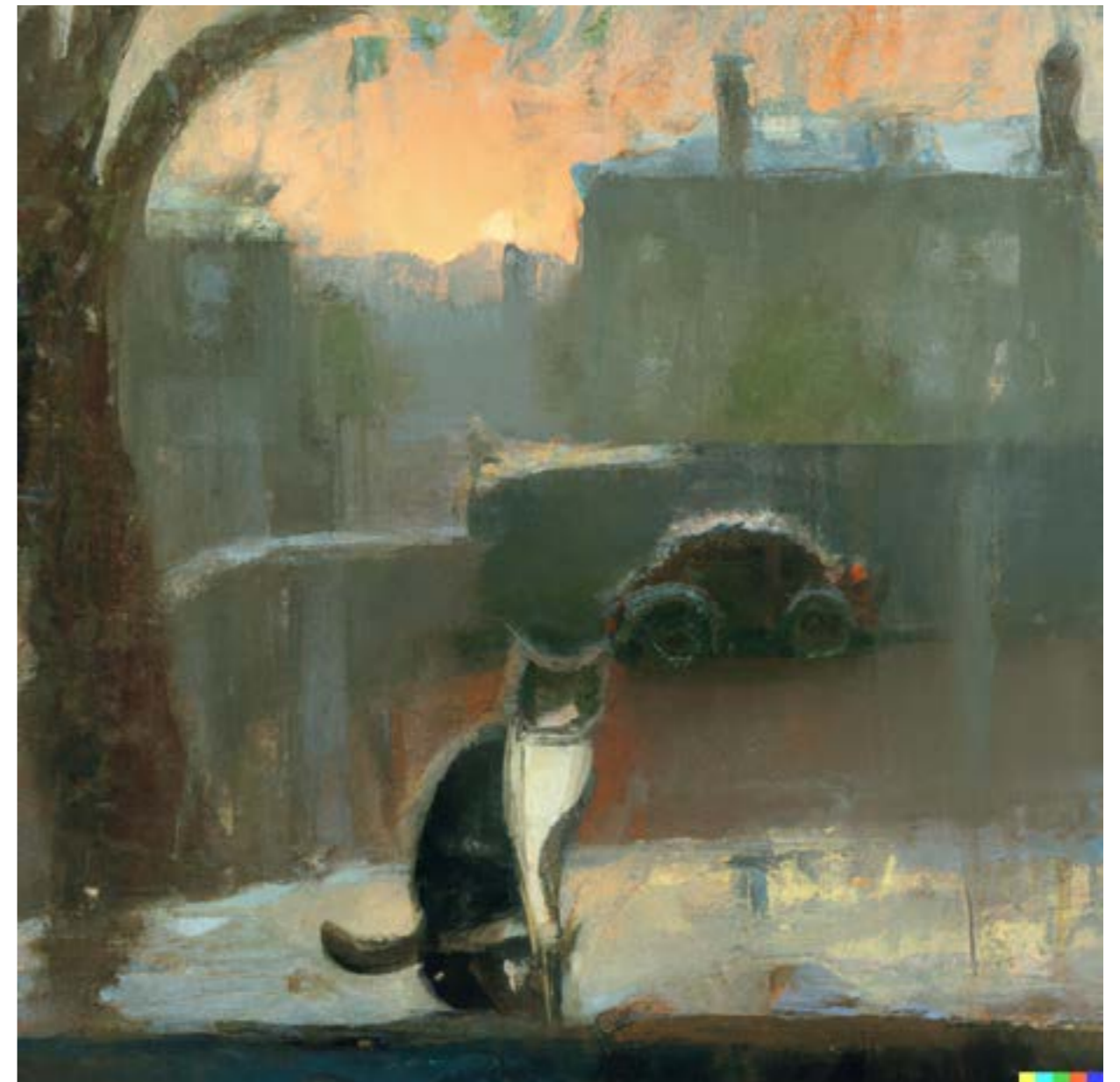
Australian Tonalism

Australian tonalism was an art movement that emerged in Melbourne during the 1910s. Known at the time as tonal realism or Meldrumism, the movement was founded by artist and art teacher Max Meldrum, who developed a unique theory of painting, the "Scientific Order of Impressions". He argued that painting was a pure science of optical analysis, and believed that a painter should aim to create an exact illusion of spatial depth by carefully observing in nature tone and tonal relationships (shades of light and dark) and spontaneously recording them in the order that they had been received by the eye.

Meldrum's followers—among the most notable being Clarice Beckett, Colin Colahan and William Frater—began staging group exhibitions at the Melbourne Athenaeum in 1919. They favoured painting in adverse weather conditions, and often went out together in the morning or towards evening in search of fog and wintry wet

surfaces, which provided increased spatial effects. Their subtle, "misty" depictions of Melbourne's beaches and parks, as well as its everyday, unadorned suburbia, show an interest in the interplay between softness and structure, nature and modernity.

The movement peaked during the interwar period, and its lingering influence can be seen in experimental works by other Australian artists, such as Lloyd Rees and Roland Wakelin. Although dismissed by many of their art world contemporaries, today the Australian tonalists are well-represented in Australia's major public art galleries, and are said to have initiated the first significant advance in Australian landscape painting since the Australian impressionists of the 1880s. The minimum of means they used to distill the essence of their subjects has drawn comparisons to the haiku form of poetry, and the movement is regarded as a precursor to the late modernist style minimalism.

Les Automatistes

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of decoration. It advocated economic and social reform and was anti-industrial in its orientation. It had a strong influence on the arts in Europe until it was displaced by Modernism in the 1930s, and its influence continued among craft makers, designers, and town planners long afterwards.

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Auto-destructive Art

AAuto-Destructive Art (ADA) is a form of art coined by Gustav Metzger, an artist born in Bavaria who moved to Britain in 1939. Taking place after World War II, Metzger wanted to showcase the destruction created from the war through his artwork. This movement took place in England and was launched by Metzger in 1959. This term was invented in the early 1960s and put into circulation by his article "Machine, Auto-Creative and Auto-Destructive Art" in the summer 1962 issue of the journal Ark.

Auto-Destructive Art was highly influenced by World War II. After

the many casualties and mass destruction, people around the world were distraught and horrified. In comparison to World War I, World War II had a different influence on art due to the extensive use of aircraft and the introduction of nuclear weapons. These weapons greatly inspired artists to approach art using new means such as corrosion, stress, or heat. ADA represents the war and its casualties. Artists in this time period wanted to explore issues in new ways. In order to explore these issues in the industrial society, Metzger encouraged artists to work with scientists and engineers.

Baroque

The Baroque is a style of architecture, music, dance, painting, sculpture, poetry, and other arts that flourished in Europe from the early 17th century until the 1740s. In the territories of the Spanish and Portuguese empires including the Iberian Peninsula it continued, together with new styles, until the first decade of the 19th century. It followed Renaissance art and Mannerism and preceded the Rococo (in the past often referred to as "late Baroque") and Neoclassical styles. It was encouraged by the Catholic Church as a means to counter the simplicity and austerity of Protestant architecture, art, and music, though Lutheran Baroque art developed in parts of Europe as well.

The Baroque style used contrast, movement, exuberant detail, deep colour, grandeur, and surprise to achieve a sense of awe. The style began at the start of the 17th century in Rome, then spread rapidly to France, northern Italy, Spain, and Portugal, then to Austria, southern Germany, and Russia. By the 1730s, it had evolved into an even more flamboyant style, called rocaille or Rococo, which appeared in France and Central Europe until the mid to late 18th century.

In the decorative arts, the style employs plentiful and intricate ornamentation. The departure from Renaissance classicism has its own ways in each country. But a general feature is that everywhere the starting point is the ornamental elements introduced by the Renaissance. The classical repertoire is crowded, dense, overlapping, loaded, in order to provoke shock effects. New motifs introduced by Baroque are: the cartouche, trophies and weapons, baskets of fruit or flowers, and others, made in marquetry, stucco, or carved.

Bauhaus

The Staatliches Bauhaus, commonly known as the Bauhaus (German for 'building house'), was a German art school operational from 1919 to 1933 that combined crafts and the fine arts. The school became famous for its approach to design, which attempted to unify the principles of mass production with individual artistic vision and strove to combine aesthetics with everyday function.

The Bauhaus was founded by architect Walter Gropius in Weimar. It was grounded in the idea of creating a Gesamtkunstwerk ("comprehensive artwork") in which all the arts would eventually be brought together. The Bauhaus style later became one of the most influential currents in modern design, modernist architecture and art, design, and architectural education. The Bauhaus movement had a profound influence upon subsequent developments in art, architecture, graphic design, interior design, industrial design, and typography. Staff at the Bauhaus included prominent artists such as Paul Klee, Wassily Kandinsky, and László Moholy-Nagy at various points.

The school existed in three German cities—Weimar, from 1919 to 1925; Dessau, from 1925 to 1932; and Berlin, from 1932 to 1933—under three different architect-directors: Walter Gropius from 1919 to 1928; Hannes Meyer from 1928 to 1930; and Ludwig Mies van der Rohe from 1930 until 1933, when the school was closed by its own leadership under pressure from the Nazi regime, having been painted as a centre of communist intellectualism. Although the school was closed, the staff continued to spread its idealistic precepts as they left Germany and emigrated all over the world.

Berlin Secession

The Berlin Secession was an art movement established in Germany on May 2, 1898. Formed in reaction to the Association of Berlin Artists, and the restrictions on contemporary art imposed by Kaiser Wilhelm II, 65 artists "seceded," demonstrating against the standards of academic or government-endorsed art. The movement is classified as a form of German Modernism, and came on the heels of several other secessions in Germany, including Jugendstil and the Munich Secession.

The style of German art at the time was closely influenced by France, whether or not you were attempting to replicate the French style or distance yourself from it. During the late Imperial period, from around 1888 to around 1918, ideas of nationalism and a political interest in art became more popularized. Germans were interested in what it meant to be German, and what it meant to have a cultural identity through artistic style. People wanted Germany to have an individual artistic identity. France had influenced the artistic world

in Germany for so long, but at this point, both artists and consumers had begun to reject what was called French Naturalism, and garnering more interest in German Idealism. A member of the Berlin Secession, Karl Scheffler, categorized the differences in the artistic styles, perception and conception. Perception dictated painting of the natural world and what was physical around you. This was seen as the French way of art. Germans were conceptual painters, who took ideas and gave them form, and preferred to gain inspiration from their own thoughts.

This way of thinking about German art can explain the differences in art styles of the Berlin secession. Expressionistic artists like Emil Nolde and Edvard Munch were exhibiting with artists who stayed closer to ideas of German Modernism and Impressionism, like Max Liebermann and Walter Leistikow. Although they had artistic differences, they were all painting from the ideas and the thoughts they had at the time.
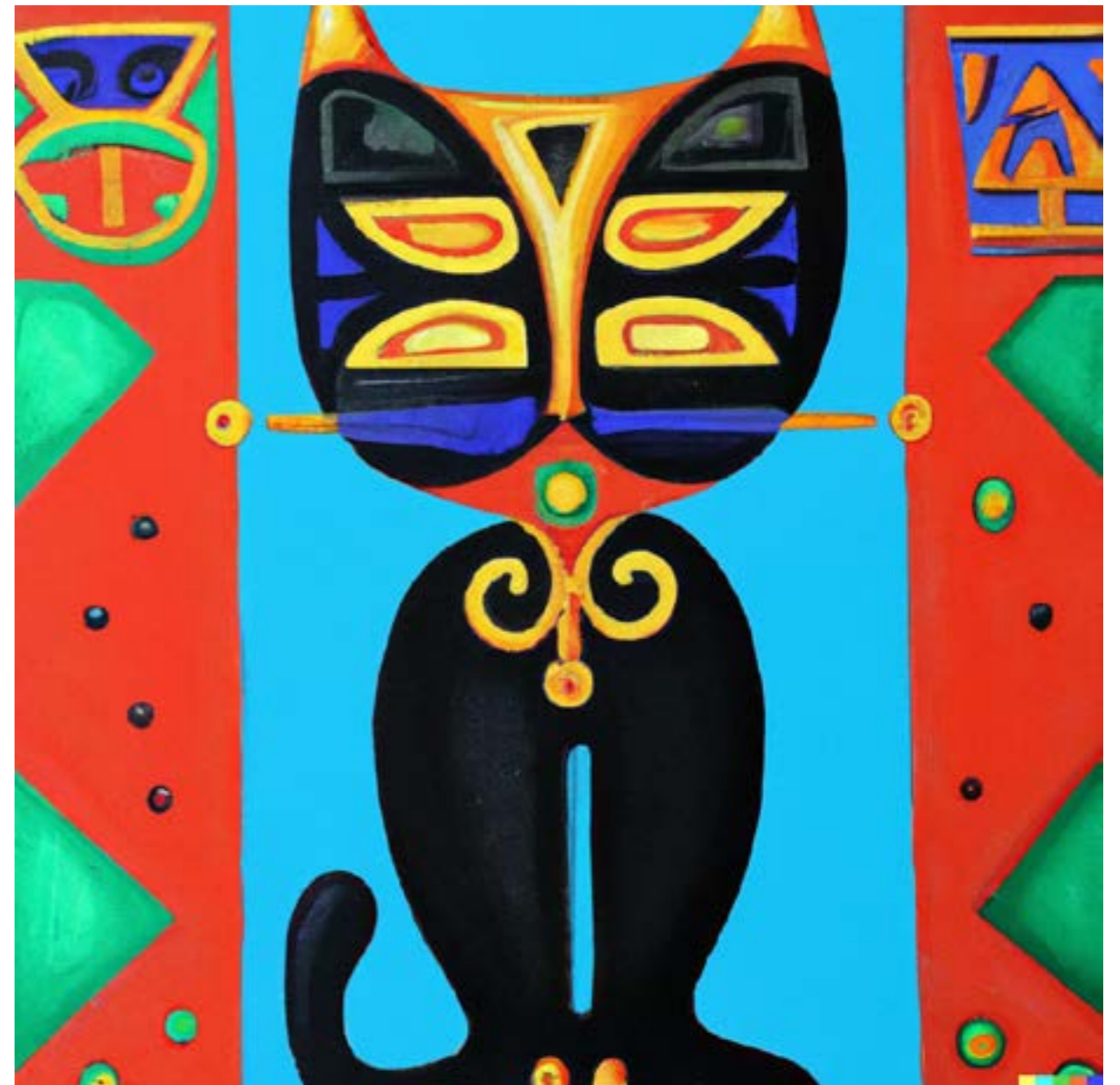

Black Arts Movement

The Black Arts Movement (BAM) was an African American-led art movement, active during the 1960s and 1970s. Through activism and art, BAM created new cultural institutions and conveyed a message of black pride.

Famously referred to by Larry Neal as the "aesthetic and spiritual sister of Black Power," BAM applied these same political ideas to art and literature. The movement resisted traditional Western influences and found new ways to present the black experience.

The poet and playwright Amiri Baraka is widely recognized as the founder of BAM. In 1965, he established the Black Arts Repertory Theatre School (BART/S) in Harlem. Baraka's example inspired many others to create organizations across the United States. While these organizations were short-lived, their work has had a lasting influence.
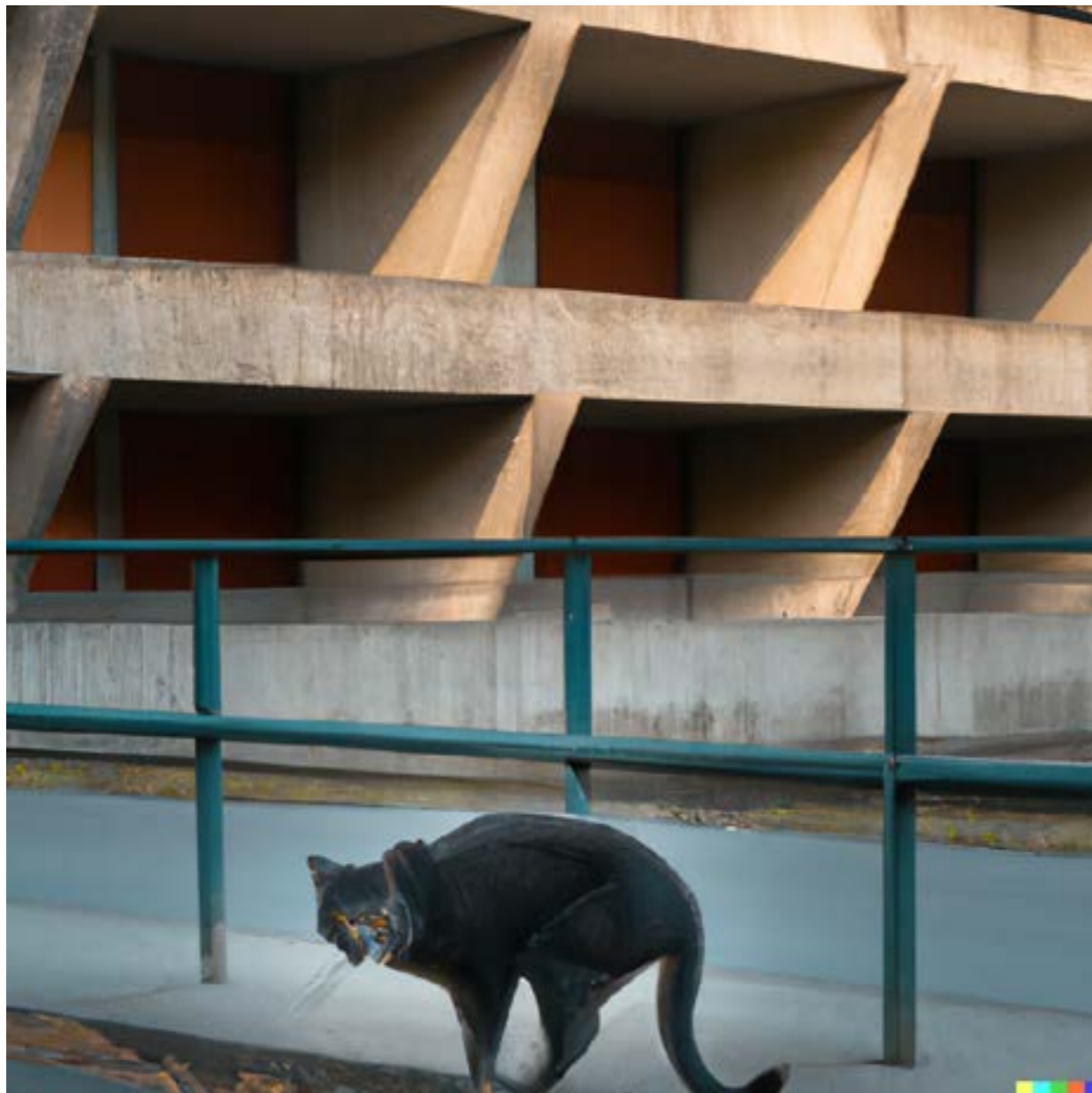
Brutalism

Brutalist architecture is an architectural style that emerged during the 1950s in the United Kingdom, among the reconstruction projects of the post-war era. Brutalist buildings are characterised by minimalist constructions that showcase the bare building materials and structural elements over decorative design. The style commonly makes use of exposed, unpainted concrete or brick, angular geometric shapes and a predominantly monochrome colour palette; other materials, such as steel, timber, and glass, are also featured.

Descending from the modernist movement, Brutalism is said to be a reaction against the nostalgia of architecture in the 1940s. Derived from the Swedish phrase nybrutalism, the term "New Brutalism" was first used by British architects Alison and Peter Smithson for their pioneering approach to design. The style was further popularised in a 1955 essay by architectural critic Reyner Banham,

who also associated the movement with the French phrases béton brut ("raw concrete") and art brut ("raw art"). The style, as developed by architects such as the Smithsons, Hungarian-born Ernő Goldfinger, and the British firm Chamberlin, Powell & Bon, was partly foreshadowed by the modernist work of other architects such as French-Swiss Le Corbusier, Estonian-American Louis Kahn, German-American Mies van der Rohe, and Finnish Alvar Aalto.

In the United Kingdom, Brutalism was featured in the design of utilitarian, low-cost social housing influenced by socialist principles and soon spread to other regions around the world Brutalist designs became most commonly used in the design of institutional buildings, such as universities, libraries, courts, and city halls. The popularity of the movement began to decline in the late 1970s, with some associating the style with urban decay and totalitarianism.

● Brutalism Annotation ●

The image associated with Brutalism is the result of a more contrived prompt. Incorporating a cat into a Brutalist building would diminish the likelihood of producing a representative piece of architecture for this movement. The preference for straight lines and regular curves does not align well with 'cat-ness'. Compare the image associated with Deconstructivism for a more successful 'cat-shaped' building.

The result of decentering the cat from the focus of the prompt reduces its importance in the final output and as a result the cat's face is abstract. However, the somewhat frightened pose of the cat seems to capture prevailing public opinion about this style of architecture.

A further speculation is that the way the cat's face is formed in the main image reflects a particular style used by some real estate agents when they exhibit a mock-up of a proposed new residential building. The faces of the intended occupants are sometimes obscured and blurred while still conveying a sense of happiness. It is just possible that the association of architecture and a living thing come together through this type of association. To confirm this assumption would require deeper understanding of the types of images

used for training the generator and specifically the images associatied with archireture.

The second smaller image from Dall-E 2 appears to reconfirm that this generator knows Brutalist architecture with a high degree of accuracy. Somewhat speculatively, the straights lines, concrete colours palette and relative consistency across the movement may be highly compatible with the way it is trained and stores relationships between images and key phrases.

The image from Stable Diffusion surprisingly echoes the main image from Dall-E 2. A startled cat standing in front of a block of concrete. In the Stable Diffusion image, Brutalism has been reduced to a flat almost featureless surface.

Images of architectural and sculptural styles can very significantly in terms of their accuracy. The images attached to Happening and Interactive Art are accurate. However, the 'cat' element in the image for the Mingei style, as one example, is obscure to the point of disappearing. These differences highlight the ways that very slight nuances in a prompt can create very different outputs. This is also why some prompt engineers and AI artists prefer to hide their prompts when sharing their outputs through Discord and other social channels.
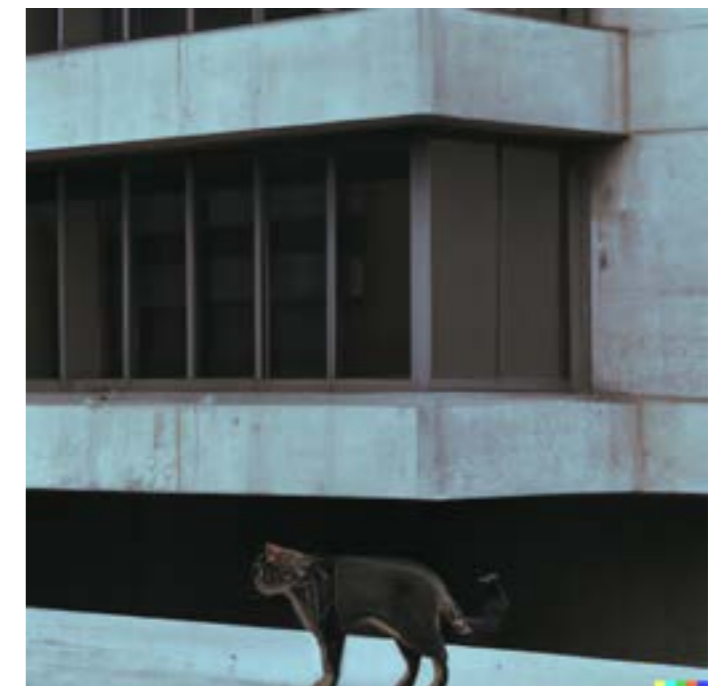
Bengal School of Art

The Bengal School of Art, commonly referred as Bengal School, was an art movement and a style of Indian painting that originated in Bengal, primarily Kolkata and Shantiniketan, and flourished throughout the Indian subcontinent, during the British Raj in the early 20th century. Also known as 'Indian style of painting' in its early days, it was associated with Indian nationalism (swadeshi) and led by Abanindranath Tagore (1871–1951), but was also being promoted and supported by British arts administrators like E. B. Havell, the principal of the Government College of Art and Craft, Kolkata from 1896; eventually it led to the development of the modern Indian painting.

The Bengal school arose as an avant garde and nationalist movement reacting against the academic art styles previously promoted in India, both by Indian artists such as Raja Ravi Varma and in British art schools. Following the influence of Indian spiritual ideas in the West, the British art teacher Ernest Binfield Havell attempted to reform the teaching methods at the Calcutta School of

Art by encouraging students to imitate Mughal miniatures.[4][5] This caused controversy, leading to a strike by students and complaints from the local press, including from nationalists who considered it to be a retrogressive move. Havell was supported by the artist Abanindranath Tagore, a nephew of the poet Rabindranath Tagore. Tagore painted a number of works influenced by Mughal art, a style that he and Havell believed to be expressive of India's distinct spiritual qualities, as opposed to the "materialism" of the West. Tagore's best-known painting, Bharat Mata (Mother India), depicted a young woman, portrayed with four arms in the manner of Hindu deities, holding objects symbolic of India's national aspirations. Tagore later attempted to develop links with Japanese artists as part of an aspiration to construct a pan-Asianist model of art. Through the paintings of 'Bharat Mata', Abanindranath established the pattern of patriotism. Painters and artists of Bengal school were Nandalal Bose, M.A.R Chughtai, Sunayani Devi (sister of Abanindranath Tagore), Manishi Dey, Mukul Dey, Kalipada Ghoshal, Asit Kumar Haldar, Sudhir Khastgir, Kshitindranath Majumdar, Sughra Rababi,

Classical Realism

Classical Realism is an artistic movement in the late-20th and early 21st century in which drawing and painting place a high value upon skill and beauty, combining elements of 19th-century neoclassicism and realism.

The Classical Realist movement is currently sustained through art schools based on the Atelier Method. Many present-day academies and ateliers follow the Charles Bargue drawing course. Richard Lack is generally regarded as the founder of the contemporary atelier movement. His school, Atelier Lack, was founded in 1969 and became a model for similar schools. These modern ateliers are founded with the goal of revitalizing art education by reintroducing rigorous training in traditional drawing and painting techniques,

employing teaching methodologies that were used in the École des Beaux-Arts. These schools pass on a method of instruction which melds formal academic art training with the influence of the French Impressionists.

Under the atelier model, art students study in the studio of an established master to learn how to draw and paint with realistic accuracy and an emphasis on rendering form convincingly. The foundation of these programs rests on an intensive study of the human figure, renderings of plaster casts of classical sculpture, and the emulation of their instructors. The goal is to make students adept at observation, theory, and craft while absorbing classical ideals of beauty.

Cloisonnism

Cloisonnism is a style of post-Impressionist painting with bold and flat forms separated by dark contours. The term was coined by critic Édouard Dujardin on the occasion of the Salon des Indépendants, in March 1888. Artists Émile Bernard, Louis Anquetin, Paul Gauguin, Paul Sérusier, and others started painting in this style in the late 19th century. The name evokes the technique of cloisonné, where wires (cloisons or "compartments") are soldered to the body of the piece, filled with powdered glass, and then fired. Many of the same painters also described their works as Synthetism, a closely related movement.

In The Yellow Christ (1889), often cited as a quintessential cloisonnist work, Gauguin reduced the image to areas of single colors separated by heavy black outlines. In such works he paid little attention to classical perspective and eliminated subtle gradations of color—two of the most characteristic principles of post-Renaissance painting.

The cloisonnist separation of colors reflects an appreciation for discontinuity that is characteristic of Modernism.

COBRA

COBRA (or CoBrA) was a European avant-garde movement active from 1948 to 1951. The name was coined in 1948 by Christian Dotremont from the initials of the members' home countries' capital cities: Copenhagen (Co), Brussels (Br), Amsterdam (A).

The manifesto, entitled, "La cause était entendue" (The Case Was Settled) was written by CoBrA member Christian Dotremont and signed by all founding members in Paris in 1948. It was a statement of working collaboratively in an organic mode of experimentation in order to develop their work separate from the current place of the avant-garde movement. The name of the manifesto was also a play on words from an earlier document signed by Belgian and French Revolutionary Surrealists in July 1947, entitled "La cause est entendue" (The Case Is Settled).

The European artists were different from their American counterparts (the Abstract expressionists) for they preferred the process over the product and introduced primitive, mythical, and folkloric elements along with a decorative input from their children and graffiti. One of the new approaches that united the COBRA artists was their unrestrained use of strong colors, along with violent handwritings and figuration which can be either frightening or humorous. Their art was alive with subhuman figures in order to mirror the terror and weakness of our time unlike the dehumanized art of Abstraction. This spontaneous method was a rejection of Renaissance art, specialization, and 'civilized art', they preferred 'uncivilized' forms of expression which created an interplay between the conscious and the unconscious instead of the Surrealist interest in the unconscious alone. The childlike in their method meant a pleasure in painting, in the materials, forms, and finally the picture itself; this aesthetic notion was called 'desire unbound'. The Dutch Artists in particular within Cobra (Corneille, Appel, Constant) were interested in Children's art."We Wanted to start again like a child" Karel Appel insisted. As part of the Western Left, they were built upon the fusion of Art and Life through experiment in order to unite form and expression.

Colour Field

Color field painting is a style of abstract painting that emerged in New York City during the 1940s and 1950s. It was inspired by European modernism and closely related to abstract expressionism, while many of its notable early proponents were among the pioneering abstract expressionists. Color field is characterized primarily by large fields of flat, solid color spread across or stained into the canvas creating areas of unbroken surface and a flat picture plane. The movement places less emphasis on gesture, brushstrokes and action in favor of an overall consistency of form and process. In color field painting "color is freed from objective context and becomes the subject in itself."

During the late 1950s and 1960s, color field painters emerged in parts of Great Britain, Canada, Australia, and the United States, particularly New York, Washington, D.C., and elsewhere, using formats of stripes, targets, simple geometric patterns and references to landscape imagery and to nature.

Context Art

The term Context art (German: Kontextkunst) was introduced through the seminal exhibition and an accompanying publication Kontext Kunst. The Art of the 90s[1] curated by Peter Weibel at the Neue Galerie im Künstlerhaus Graz (Austria) in 1993 (02.10.–07.11.1993).

Both exhibition and publication aimed to establish grounds for recognizing a new form of artistic practice emerging in the early 1990s. The presentation displayed different approaches though all shared an interest in the use of methods of contextualization to reveal connections between the art works and their conditions of production, whether these were formal, social, or ideologically defined. Institutional critique, feminist positions, later also critiques of precarious economic conditions and issues of globalization, all closely related to social and political changes, became relevant subjects of artistic production.

"It is no longer purely about critiquing the art system, but about critiquing reality and analyzing and creating social processes. In the '90s, non-art contexts are being increasingly drawn into the art discourse. Artists are becoming autonomous agents of social processes, partisans of the real. The interaction between artists and social situations, between art and non-art contexts has led to a new art form, where both are folded together: Context art. The aim of this social construction of art is to take part in the social construction of reality."

It might be due to the fact that the term was introduced under the German translation KontextKunst instead of Context Art or its likewise politically tended orientation (see Maria Lind's reference[3]), but it never spread far beyond Europe's language based barriers. Instead vaguely similar strategies were labeled as Models of Participatory Practice in 1998 by Christian Kravagna's attempt to define the field or the later appearing and quite moderate Relational Art based on the 2002 book Relational Aesthetics by Nicolas Bourriaud.

Computer Art

Computer art is any art in which computers play a role in production or display of the artwork. Such art can be an image, sound, animation, video, CD-ROM, DVD-ROM, video game, website, algorithm, performance or gallery installation. Many traditional disciplines are now integrating digital technologies and, as a result, the lines between traditional works of art and new media works created using computers has been blurred. For instance, an artist may combine traditional painting with algorithm art and other digital techniques. As a result, defining computer art by its end product can thus be difficult. Computer art is bound to change over time since changes in technology and software directly affect what is possible.

The two early exhibitions of computer art were held in 1965: Generative Computergrafik, February 1965, at the Technische Hochschule in Stuttgart, Germany, and Computer-Generated Pictures, April 1965, at the Howard Wise Gallery in New York. The

Stuttgart exhibit featured work by Georg Nees; the New York exhibit featured works by Bela Julesz and A. Michael Noll and was reviewed as art by The New York Times.[9] A third exhibition was put up in November 1965 at Galerie Wendelin Niedlich in Stuttgart, Germany, showing works by Frieder Nake and Georg Nees. Analogue computer art by Maughan Mason along with digital computer art by Noll were exhibited at the AFIPS Fall Joint Computer Conference in Las Vegas toward the end of 1965.

In 1968, the Institute of Contemporary Arts (ICA) in London hosted one of the most influential early exhibitions of computer art called Cybernetic Serendipity. The exhibition, curated by Jasia Reichardt, included many of those often regarded as the first digital artists, Nam June Paik, Frieder Nake, Leslie Mezei, Georg Nees, A. Michael Noll, John Whitney, and Charles Csuri. One year later, the Computer Arts Society was founded, also in London.

Concrete Art

Concrete art was an art movement with a strong emphasis on geometrical abstraction. The term was first formulated by Theo van Doesburg and was then used by him in 1930 to define the difference between his vision of art and that of other abstract artists of the time. After his death in 1931, the term was further defined and popularized by Max Bill, who organized the first international exhibition in 1944 and went on to help promote the style in Latin America. The term was taken up widely after World War 2 and promoted through a number of international exhibitions and art movements.

In 1930, Michel Seuphor had defined the role of the abstract artist in the first issue of Cercle et Carré. It was "to establish, on the foundations of a structure that is simple, severe and unadorned

in every part, and within a basis of unconcealed narrow unity with this structure, an architecture which, using the technical means available to its period, expresses in a clear language that which is truly immanent and immutable." The art historian Werner Haftmann traces the development of the pure abstraction proposed by Seuphor to the synthesis of Russian Constructivism and Dutch Neo-Plasticism in the Bauhaus, where painting abandoned the artificiality of representation for technological authenticity. "In close connection with architecture and engineering, art should endeavour to give form to life itself . . . [The former] provided new sources of inspiration as well as new materials — steel, aluminium, glass, synthetic materials."

Conceptual Art

Conceptual art, also referred to as conceptualism, is art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic, technical, and material concerns. Some works of conceptual art, sometimes called installations, may be constructed by anyone simply by following a set of written instructions. This method was fundamental to American artist Sol LeWitt's definition of conceptual art, one of the first to appear in print:

In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art.

Tony Godfrey, author of Conceptual Art (Art & Ideas) (1998), asserts that conceptual art questions the nature of art, a notion that Joseph Kosuth elevated to a definition of art itself in his seminal, early manifesto of conceptual art, Art after Philosophy (1969). The notion that art should examine its own nature was already a potent aspect of the influential art critic Clement Greenberg's vision of Modern art during the 1950s. With the emergence of an exclusively language-based art in the 1960s, however, conceptual artists such as Art & Language, Joseph Kosuth, and Lawrence Weiner began a far more radical interrogation of art than was previously possible (see below). One of the first and most important things they questioned was the common assumption that the role of the artist was to create special kinds of material objects.

Through its association with the Young British Artists and the Turner Prize during the 1990s, in popular usage, particularly in the United Kingdom, "conceptual art" came to denote all contemporary art that does not practice the traditional skills of painting and sculpture. In describing or defining a work of art as conceptual it is important not to confuse what is referred to as "conceptual" with an artist's "intention".

Constructivism

Constructivism is an early twentieth-century art movement founded in 1915 by Vladimir Tatlin and Alexander Rodchenko. Abstract and austere, constructivist art aimed to reflect modern industrial society and urban space. The movement rejected decorative stylization in favor of the industrial assemblage of materials. Constructivists were in favour of art for propaganda and social purposes, and were associated with Soviet socialism, the Bolsheviks and the Russian avant-garde.

Constructivist architecture and art had a great effect on modern art movements of the 20th century, influencing major trends such as the Bauhaus and De Stijl movements. Its influence was widespread, with major effects upon architecture, sculpture, graphic design, industrial design, theatre, film, dance, fashion and, to some extent, music.

In 1921, the New Economic Policy was established in the Soviet Union, which opened up more market opportunities in the Soviet economy. Rodchenko, Stepanova, and others made advertising for the co-operatives that were now in competition with other commercial businesses. The poet-artist Vladimir Mayakovsky and Rodchenko worked together and called themselves "advertising constructors". Together they designed eye-catching images featuring bright colours, geometric shapes, and bold lettering. The lettering of most of these designs was intended to create a reaction, and function emotionally — most were designed for the state-owned department store Mosselprom in Moscow, for pacifiers, cooking oil, beer and other quotidian products, with Mayakovsky claiming that his 'nowhere else but Mosselprom' verse was one of the best he ever wrote. Additionally, several artists tried to work with clothes design with varying success: Varvara Stepanova designed dresses with bright, geometric patterns that were mass-produced, although workers' overalls by Tatlin and Rodchenko never achieved this and remained prototypes.

Crystal Cubism

Crystal Cubism is a distilled form of Cubism consistent with a shift, between 1915 and 1916, towards a strong emphasis on flat surface activity and large overlapping geometric planes. The primacy of the underlying geometric structure, rooted in the abstract, controls practically all of the elements of the artwork.

This range of styles of painting and sculpture, especially significant between 1917 and 1920 was practiced in varying degrees by a multitude of artists; particularly those under contract with the art dealer and collector Léonce Rosenberg—Jean Metzinger, Juan Gris, Albert Gleizes, Henri Laurens, and Jacques Lipchitz most noticeably of all. The tightening of the compositions, the clarity and sense of order reflected in these works, led to its being referred to by the French poet and art critic Maurice Raynal as 'crystal' Cubism. Considerations manifested by Cubists prior to the outset of World War I—such as the fourth dimension, dynamism of modern life, the occult, and Henri Bergson's concept of duration—had now been vacated, replaced by a purely formal frame of reference that proceeded from a cohesive stance toward art and life.

As post-war reconstruction began, so too did a series of exhibitions at Léonce Rosenberg's Galerie de L'Effort Moderne: order and the allegiance to the aesthetically pure remained the prevailing tendency. The collective phenomenon of Cubism once again—now in its advanced revisionist form—became part of a widely discussed development in French culture. Crystal Cubism was the culmination of a continuous narrowing of scope in the name of a return to order; based upon the observation of the artists relation to nature, rather than on the nature of reality itself.

Crystal Cubism, and its associative rappel à l'ordre, has been linked with an inclination to escape the realities of the Great War, both during and directly following the conflict. The purifying of Cubism from 1914 through the mid-1920s, with its cohesive unity and voluntary constraints, has been linked to a much broader ideological transformation towards conservatism in both French society and French culture.

Cubo-Futurism

Cubo-Futurism (also called Russian Futurism or Kubo-Futurizm) was an art movement that arose in early 20th century Russian Empire, defined by its amalgamation of the artistic elements found in Italian Futurism and French Analytical Cubism. Cubo-Futurism was the main school of painting and sculpture practiced by the Russian Futurists. In 1913, the term 'Cubo-Futurism' first came to describe works from members of the poetry group 'Hylaeans', as they moved away from poetic Symbolism towards Futurism and zaum, the experimental "visual and sound poetry of Kruchenykh and Khlebninkov". Later in the same year the concept and style of 'Cubo-Futurism' became synonymous with the works of artists within Ukrainian and Russian post-revolutionary avant-garde circles as they interrogated non-representational art through the fragmentation and displacement of traditional forms, lines, viewpoints, colours, and textures within their pieces. The impact of

Cubo-Futurism was then felt within performance art societies, with Cubo-Futurist painters and poets collaborating on theatre, cinema, and ballet pieces that aimed to break theatre conventions through the use of nonsensical zaum poetry, emphasis on improvisation, and the encouragement of audience participation (an example being the 1913 Futurist satirical tragedy Vladimir Mayakovsky).

The coexistence of these differing strands of artistic practice within Cubo-Futurism reflects an ideological preoccupation with collective renewal and deconstruction (a notion born of their post-revolutionary context) with each poet or painter free to create their own aesthetic consciousness based on the concept of revolution and collective action through reinterpretation of artistic and social traditions.

Cubism

Cubism is an early-20th-century avant-garde art movement that revolutionized European painting and sculpture, and inspired related movements in music, literature and architecture. In Cubist artwork, objects are analyzed, broken up and reassembled in an abstracted form—instead of depicting objects from a single viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context. Cubism has been considered the most influential art movement of the 20th century. The term is broadly used in association with a wide variety of art produced in Paris (Montmartre and Montparnasse) or near Paris (Puteaux) during the 1910s and throughout the 1920s.

The movement was pioneered by Pablo Picasso and Georges Braque, and joined by Jean Metzinger, Albert Gleizes, Robert Delaunay, Henri Le Fauconnier, Juan Gris, and Fernand Léger. One primary influence that led to Cubism was the representation of three-dimensional form in the late works of Paul Cézanne. A retrospective of Cézanne's

paintings was held at the Salon d'Automne of 1904, current works were displayed at the 1905 and 1906 Salon d'Automne, followed by two commemorative retrospectives after his death in 1907.

In France, offshoots of Cubism developed, including Orphism, abstract art and later Purism. The impact of Cubism was far-reaching and wide-ranging. In France and other countries Futurism, Suprematism, Dada, Constructivism, Vorticism, De Stijl and Art Deco developed in response to Cubism. Early Futurist paintings hold in common with Cubism the fusing of the past and the present, the representation of different views of the subject pictured at the same time or successively, also called multiple perspective, simultaneity or multiplicity, while Constructivism was influenced by Picasso's technique of constructing sculpture from separate elements. Other common threads between these disparate movements include the faceting or simplification of geometric forms, and the association of mechanization and modern life.

Cynical Realism

Cynical realism is a contemporary movement in Chinese art, especially in the form of painting, that began in the 1990s. Beginning in Beijing, it has become one of the most popular Chinese contemporary art movements in mainland China. It arose throughout the pursuit of individual expression by Chinese artists who broke away from the collective mindset that existed since the Cultural Revolution. The major themes tend to focus on socio-political issues and events since Revolutionary China (1911) to the present.

These include having a usually humorous and post-ironic take on a realist perspective and interpretation of the transition that Chinese society has been through, from the advent of Communism to today's industrialization and modernization.

Artists associated with Cynical Realism include Fang Lijun, Liu Wei, and Yue Minjun.

Dada

Dada or Dadaism was an art movement of the European avant-garde in the early 20th century, with early centres in Zürich, Switzerland, at the Cabaret Voltaire (c. 1916). New York Dada began c. 1915,] and after 1920 Dada flourished in Paris. Dadaist activities lasted until the mid 1920s.

Developed in reaction to World War I, the Dada movement consisted of artists who rejected the logic, reason, and aestheticism of modern capitalist society, instead expressing nonsense, irrationality, and anti-bourgeois protest in their works. The art of the movement spanned visual, literary, and sound media, including collage, sound poetry, cut-up writing, and sculpture. Dadaist artists expressed their discontent toward violence, war, and nationalism, and maintained political affinities with radical left-wing and far-left politics.

There is no consensus on the origin of the movement's name; a common story is that the German artist Richard Huelsenbeck slid a paper knife (letter-opener) at random into a dictionary, where

it landed on "dada", a colloquial French term for a hobby horse. Jean Arp wrote that Tristan Tzara invented the word at 6 p.m. on 6 February 1916, in the Café de la Terrasse in Zürich. Others note that it suggests the first words of a child, evoking a childishness and absurdity that appealed to the group. Still others speculate that the word might have been chosen to evoke a similar meaning (or no meaning at all) in any language, reflecting the movement's internationalism.

The roots of Dada lie in pre-war avant-garde. The term anti-art, a precursor to Dada, was coined by Marcel Duchamp around 1913 to characterize works that challenge accepted definitions of art. Cubism and the development of collage and abstract art would inform the movement's detachment from the constraints of reality and convention. Works such as Ubu Roi (1896) by Alfred Jarry and the ballet Parade (1916–17) by Erik Satie would also be characterized as proto-Dadaist works. The Dada movement's principles were first collected in Hugo Ball's Dada Manifesto in 1916.

Dansaekhwa

Dansaekhwa refers to a loosely grouped artistic trend that emerged in Korean painting starting in the mid-1970s, when a group of artists began to push paint, soak canvas, drag pencils, rip paper, and otherwise manipulate the materials of painting. Dansaekhwa means "monochrome painting" in Korean and was used by the critic Lee Yil in 1980 to refer to a group of largely non-figurative paintings painted in neutral hues. Promoted in Seoul, Tokyo, and Paris, Dansaekhwa

grew to be the international face of contemporary Korean art and a cornerstone of contemporary Asian art.

Figures associated with Dansaekhwa include Kim Tschang-yeul, Cho Yong-ik, Chung Chang-Sup, Chung Sang-Hwa, Ha Chonghyun, Heu Hwang, Kim Guiline, Kwon Young-woo, Lee Dong Youb, Lee Ufan, Park Seobo, Suh Seung-Wong, and Yun Hyong-keun.

Danube School

The Danube School or Donau School (German: Donauschule or Donaustil) was a circle of painters of the first third of the 16th century in Bavaria and Austria (mainly along the Danube valley). Many were also innovative printmakers, usually in etching. They were among the first painters to regularly use pure landscape painting, and their figures, influenced by Matthias Grünewald, are often highly expressive, if not expressionist. They show little Italian influence and represent a decisive break with the high finish of Northern Renaissance painting, using a more painterly style that was in many ways ahead of its time.

According to Alfred Stange, Albrecht Altdorfer and Wolf Huber were two of the central most figures within the Danube School. Altdofer was the artist that created most of the artworks associated with the

Danube School. The term "Danube School" was most likely not what these groups of artist called themselves but a name that derived hundreds of years after a man by the name of Theodore von Frimmel was observing a painting in 1892 in the Danube region around Regensburg, Germany. When artist Lucas Cranach's art work was recognized to have stylistic elements of the "Danube" the name "The Danube School" began to take a deeper meaning.

Rugged mountain terrain, towering fir trees and dramatic lighting effects of sunset and dawn are the main characteristics of the Danube School. Other elements that distinguish Danube School artworks is the prominence of nature and how it is represented through these pieces of art as well as the human figure in these natural elements and human events that happen within nature.

Dau al Set

Dau al Set, the first post–World War II artistic movement in Catalonia, was founded in Barcelona in September 1948 by poet Joan Brossa. The movement, best known for translating the conscious and unconscious mind into art, was heavily influenced by both the Surrealist and Dadaist movements. In Catalan Dau al Set means "the seventh face of the dice", which expresses the movement's rupturist character.

Initially, Dau al Set began as an offshoot of Surrealism, but slowly grew into a distinct style with many existing components. One such component began with the incorporation of the surrealist world of dreams, where in Dau al Set expands upon by combing scientific and philosophical articles with magical undertones derived from

Joan Brossa's personalized style. The use of magical elements pervaded throughout the entire movement to showcase an esoteric world of inner exploration. While magic was seen consistently the different members each contributed a unique style to Dau al Set. One of the most drastic was the contributions from Joan Ponç. Ponç's art frequently contained demonic images actualized with a series of different monsters throughout the work. In contrast, Modest Cuixart's work often contained images of fantasy influenced by German expressionism and Joan Miró. Finally, Antoni Tàpies often emulated the style of Paul Klee with obscure images surrounded by a dark atmosphere and phosphorescent lighting. With the base of magical elements these three unique techniques joined together to create the style seen in the Dau al Set movement.

De Stijl

Prompt: A 🐇 by Piet Mondrian, 1921, De Stijl, primary colors

De Stijl, Dutch for "The Style", also known as Neoplasticism, was a Dutch art movement founded in 1917 in Leiden. De Stijl consisted of artists and architects. In a more narrow sense, the term De Stijl is used to refer to a body of work from 1917 to 1931 founded in the Netherlands. Proponents of De Stijl advocated pure abstraction and universality by a reduction to the essentials of form and colour; they simplified visual compositions to vertical and horizontal, using only black, white and primary colors.

De Stijl is also the name of a journal that was published by the Dutch painter, designer, writer, and critic Theo van Doesburg that served to propagate the group's theories. Along with van Doesburg, the group's principal members were the painters Piet Mondrian, Vilmos Huszár, Bart van der Leck, and the architects Gerrit Rietveld, Robert van 't Hoff, and J. J. P. Oud. The artistic philosophy that formed a basis for the group's work is known as Neoplasticism—the new plastic art (or Nieuwe Beelding in Dutch).

According to Theo van Doesburg in the introduction of the magazine De Stijl 1917 no.1, the "De Stijl"-movement was a reaction to the "Modern Baroque" of the Amsterdam School movement (Dutch expressionist architecture) with the magazine Wendingen (1918–1931).

Deconstructivism

Prompt: A high resolution photograph of a deconstructivist building modelled on the shape of a 🐇 by Rem Koolhaas

Deconstructivism is a movement of postmodern architecture which appeared in the 1980s. It gives the impression of the fragmentation of the constructed building, commonly characterised by an absence of obvious harmony, continuity, or symmetry. Its name is a portmanteau of Constructivism and "Deconstruction", a form of semiotic analysis developed by the French philosopher Jacques Derrida. Architects whose work is often described as deconstructivist (though in many cases the architects themselves reject the label) include Zaha Hadid, Peter Eisenman, Frank Gehry, Rem Koolhaas, Daniel Libeskind, Bernard Tschumi, and Coop Himmelb(l)au.

The term does not inherently refer to the style's deconstructed visuals as the English adjective suggests, but instead derives from the movement's foundations in contrast to the Russian Constructivist movement during the First World War that "broke the rules" of classical architecture through the French language.

Besides fragmentation, deconstructivism often manipulates the structure's surface skin and deploys non-rectilinear shapes which appear to distort and dislocate established elements of architecture. The finished visual appearance is characterized by unpredictability and controlled chaos.

Digital Art

Digital art can either be understood as any artistic work or practice that uses digital technology as part of the creative or presentation process, or more specifically as computational art that uses and engages with digital media.

Since the 1960s, various names have been used to describe digital art, including computer art, multimedia art and new media art.

After some initial resistance, the impact of digital technology has transformed activities such as painting, literature, drawing, sculpture and music/sound art, while new techniques, such as net art, digital installation art, and virtual reality, have emerged.

Lillian Schwartz's Comparison of Leonardo's self portrait and the Mona Lisa based on Schwartz's Mona Leo. An example of a collage of digitally manipulated photographs

Andy Warhol created digital art using a Commodore Amiga where the computer was publicly introduced at the Lincoln Center, New York in July 1985. An image of Debbie Harry was captured in monochrome from a video camera and digitized into a graphics program called ProPaint. Warhol manipulated the image adding colour by using flood fills.

Ecological Art

Ecological art is an art genre and artistic practice that seeks to preserve, remediate and/or vitalize the life forms, resources and ecology of Earth. Ecological art practitioners do this by applying the principles of ecosystems to living species and their habitats throughout the lithosphere, atmosphere, biosphere, and hydrosphere, including wilderness, rural, suburban and urban locations. Ecological art is a distinct genre from Environmental art in that it involves functional ecological systems-restoration, as well as socially engaged, activist, community-based interventions. Ecological art also addresses politics, culture, economics, ethics and aesthetics as they impact the conditions of ecosystems. Ecological art practitioners include artists, scientists, philosophers and activists who often collaborate on restoration, remediation and public awareness projects.

The 2012 book, Toward Global (Environ)Mental Change –

Transformative Art and Cultures of Sustainability, proposes that the global crisis of unsustainability is a disruption of the hardware of civilization, as well as a crisis of the software of the human mind. The 2004 book, Ecological aesthetics: art in environmental design: theory and practice, presents an analysis of a variety of tendencies and approaches to landscape architecture, science and theory that inform research and the transformation of the landscape for over thirty years. Green Arts Web, compiled by Carnegie Mellon University senior librarian, Mo Dawley, is a compendium of core readings on contemporary environmental art, ecological art and theory (20th century to the present) that includes, among other sub-categories, for example, deep ecology practices; ecofeminism; ecopsychology; land ethic and bioregionalism; sense of place; and systems thinking.

Environmental Art

Environmental art is a range of artistic practices encompassing both historical approaches to nature in art and more recent ecological and politically motivated types of works. Environmental art has evolved away from formal concerns, for example monumental earthworks using earth as a sculptural material, towards a deeper relationship to systems, processes and phenomena in relationship to social concerns. Integrated social and ecological approaches developed as an ethical, restorative stance emerged in the 1990s. Over the past ten years environmental art has become a focal point of exhibitions around the world as the social and cultural aspects of climate change come to the forefront.

The term "environmental art" often encompasses "ecological" concerns but is not specific to them. It primarily celebrates an artist's connection with nature using natural materials. The concept is best understood in relationship to historic earth/Land art and the evolving field of ecological art. The field is interdisciplinary in the fact that environmental artists embrace ideas from science and philosophy. The practice encompasses traditional media, new media and critical social forms of production. The work embraces a full range of landscape/environmental conditions from the rural, to the suburban and urban as well as urban/rural industrial.

European Ink Painting

A late-20st-century, early-21st-century and ongoing movement, Modern ink painting is an emerging style that reaches beyond traditional Asian ink painting in scope and treatment of a minimalist-art. Contemporary ink painting is developing and establishing the recognition it deserves and gaining its own place among the major pictorial works of the world. This global contemporary art movement represents sort of amalgamation of the Western visual art problems and practices with those of East Asia. Lin Fengmian, Xu Beihong, and Wu Guanzhong were revered as the most pioneering Western-trained artists. Lui Shou Kwan (1919-1975) is credited with founding the New Ink Painting Movement. List of notable painters can include Chou Lu Yun, Irene (1924-2011), Chui Tze-Hung (b. 1936), Kan Tai-Keung (b. 1942), Koo Mei, Carrie (b. 1929), Leung But-Yin (b. 1940), Leung Kui-Ting (b.1945), Ng Yiu-Chung (1935-1987), Poon Chun-Wah (b.1936), Wong King-Seng (b. 1928), Yeung Yick-Chung (1921-1981) and others. Lui Shou-kwan and his followers (up to the present times) reinterprets Chinese ink art in the form of Western modernism.

The founder of the European/Western variant/contribution to the (mainly Asian) Modern ink painting movement is Alfred Freddy Krupa. Krupa who is not a follower of Lui Shou-kwan (and in China is called "the Foreign Master") is doing something essentially opposite/different from Shou Kwan and his group, he reinterprets Western modernism in the form of the Far East ink art. It combines Expressionism, Art Informel, Minimalism, plein air work, Abstract Art (etc.) with a typically East Asian approach (Jürgen Weichardt 2016, Francesco Scagliola 2017, Ante Vranković 2018, Elena Martinique 2019). The original manuscript of Krupa's New Ink Art Manifesto from 1996 is the property of the documenta (exhibition) archiv, records and papers collection in Kassel.

Excessivism 🐈

Excessivism is an art movement. In 2015 American artist and curator Kaloust Guedel introduced it to the world with an exhibition titled Excessivist Initiative. The review of the exhibition written by art critic and curator Shana Nys Dambrot, titled "Excessivism: Irony, Imbalance and a New Rococo" was published in the Huffington Post. [6] Its early adopters go back to late 20th century.

Excessivism is a reflection, examination, or investigation of every aspect of life in excessive state with particular consideration of areas that have real and consequential effect on members of society. Subject areas include, but are not limited to, economics, politics and psychology. Its economic criticism is a commentary on economic materialism. It reflects, examines and investigates the excessive desire to acquire material goods beyond one's needs (and often means).

Excessivism depicts the excessive use of resources in an exaggerated way using two- or three-dimensional visual creations, written or spoken words, or in any other medium. It aims to reflect, examine, or investigate the capitalist system, devoid of aesthetic, legal, commercial, ethical, moral, racial, or religious considerations.

Expressionism

Expressionism is a modernist movement, initially in poetry and painting, originating in Northern Europe around the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists have sought to express the meaning[3] of emotional experience rather than physical reality.[3][4]

Expressionism developed as an avant-garde style before the First World War. It remained popular during the Weimar Republic,[1] particularly in Berlin. The style extended to a wide range of the arts, including expressionist architecture, painting, literature, theatre, dance, film and music.[5]

The term is sometimes suggestive of angst. In a historical sense, much older painters such as Matthias Grünewald and El Greco are sometimes termed expressionist, though the term is applied mainly to 20th-century works. The Expressionist emphasis on individual and subjective perspective has been characterized as a reaction to positivism and other artistic styles such as Naturalism and Impressionism.

Fantastic Realism

The Vienna School of Fantastic Realism is a group of artists founded in Vienna in 1946. It includes Ernst Fuchs, Maître Leherb (Helmut Leherb), Arik Brauer, Wolfgang Hutter and Anton Lehmden, all students of Professor Albert Paris Gütersloh at the Vienna Academy of Fine Arts where also Zeev Kun studied in Gütersloh's class. It was Gütersloh's emphasis on the techniques of the Old Masters that gave the fantastic realist painters a grounding in realism (expressed with a clarity and detail some have compared to early Flemish painting) combined with religious and esoteric symbolism. Older members of the group were Rudolf Hausner, Kurt Regschek and Fritz Janschka who emigrated to the US in 1949. Kurt Regschek, who had helped organize the early exhibitions of the group left the group in 1965. Hausner, Fuchs, Hutter, Brauer and Lehmden were referred to as "The Big Five" who subsequently held successful exhibitions worldwide with international recognition from 1965 onward.

Fauvism

Fauvism is the style of les Fauves (French for "the wild beasts"), a group of early 20th-century modern artists whose works emphasized painterly qualities and strong color over the representational or realistic values retained by Impressionism. While Fauvism as a style began around 1904 and continued beyond 1910, the movement as such lasted only a few years, 1905–1908, and had three exhibitions. The leaders of the movement were André Derain, Maurice de Vlaminck, and Henri Matisse.

Besides Matisse and Derain, other artists included Robert Deborne, Albert Marquet, Charles Camoin, Louis Valtat, Jean Puy, Maurice de Vlaminck, Henri Manguin, Raoul Dufy, Othon Friesz, Georges Rouault, Jean Metzinger, Kees van Dongen and Georges Braque (subsequently Picasso's partner in Cubism).

The paintings of the Fauves were characterized by seemingly wild brush work and strident colors, while their subject matter had a high degree of simplification and abstraction. Fauvism can be classified as an extreme development of Van Gogh's Post-Impressionism fused with the pointillism of Seurat and other Neo-Impressionist painters, in particular Paul Signac. Other key influences were Paul Cézanne[4] and Paul Gauguin, whose employment of areas of saturated color—notably in paintings from Tahiti—strongly influenced Derain's work at Collioure in 1905. In 1888 Gauguin had said to Paul Sérusier: "How do you see these trees? They are yellow. So, put in yellow; this shadow, rather blue, paint it with pure ultramarine; these red leaves? Put in vermilion." Fauvism has been compared to Expressionism, both in its use of pure color and unconstrained brushwork. Some of the Fauves were among the first avant-garde artists to collect and study African and Oceanic art, alongside other forms of non-Western and folk art, leading several Fauves toward the development of Cubism.

Feminist Art

Feminist art is a category of art associated with the late 1960s and 1970s feminist movement. Feminist art highlights the societal and political differences women experience within their lives. The hopeful gain from this form of art is to bring a positive and understanding change to the world, in hope to lead to equality or liberation. Media used range from traditional art forms such as painting to more unorthodox methods such as performance art, conceptual art, body art, craftivism, video, film, and fiber art. Feminist art has served as an innovative driving force towards expanding the definition of art through the incorporation of new media and a new perspective.

Historically speaking, women artists, when they existed, have largely faded into obscurity: there is no female Michelangelo or Da Vinci equivalent. In Why Have There Been No Great Women Artists Linda Nochlin wrote, "The fault lies not in our stars, our hormones, our menstrual cycles, or our empty internal spaces, but in our institutions and our education". Because of women's historical role as caregiver, most women were unable to devote time to creating art. In addition, women were rarely allowed entry into schools of art, and almost never allowed into live nude drawings classes for fear of impropriety. Therefore, women who were artists were largely wealthy women with leisure time who were trained by their fathers or uncles and produced still lives, landscapes, or portrait work. Examples include Anna Claypoole Peale and Mary Cassatt.

Figurative art

Figurative art, sometimes written as figurativism, describes artwork (particularly paintings and sculptures) that is clearly derived from real object sources and so is, by definition, representational. The term is often in contrast to abstract art:

Since the arrival of abstract art the term figurative has been used to refer to any form of modern art that retains strong references to the real world.

Painting and sculpture can therefore be divided into the categories of figurative, representational and abstract, although, strictly speaking, abstract art is derived (or abstracted) from a figurative or other natural source. However, "abstract" is sometimes used as a synonym for non-representational art and non-objective art, i.e. art which has no derivation from figures or objects.

Figurative art is not synonymous with figure painting (art that represents the human figure), although human and animal figures are frequent subjects.

Figurative art is itself based upon a tacit understanding of abstracted shapes: the figure sculpture of Greek antiquity was not naturalistic, for its forms were idealized and geometric. Ernst Gombrich referred to the strictures of this schematic imagery, the adherence to that which was already known, rather than that which is seen, as the "Egyptian method", an allusion to the memory-based clarity of imagery in Egyptian art. Eventually idealization gave way to observation, and a figurative art which balanced ideal geometry with greater realism was seen in Classical sculpture by 480 B.C] The Greeks referred to the reliance on visual observation as mimesis. Until the time of the Impressionists, figurative art was characterized by attempts to reconcile these opposing principles.
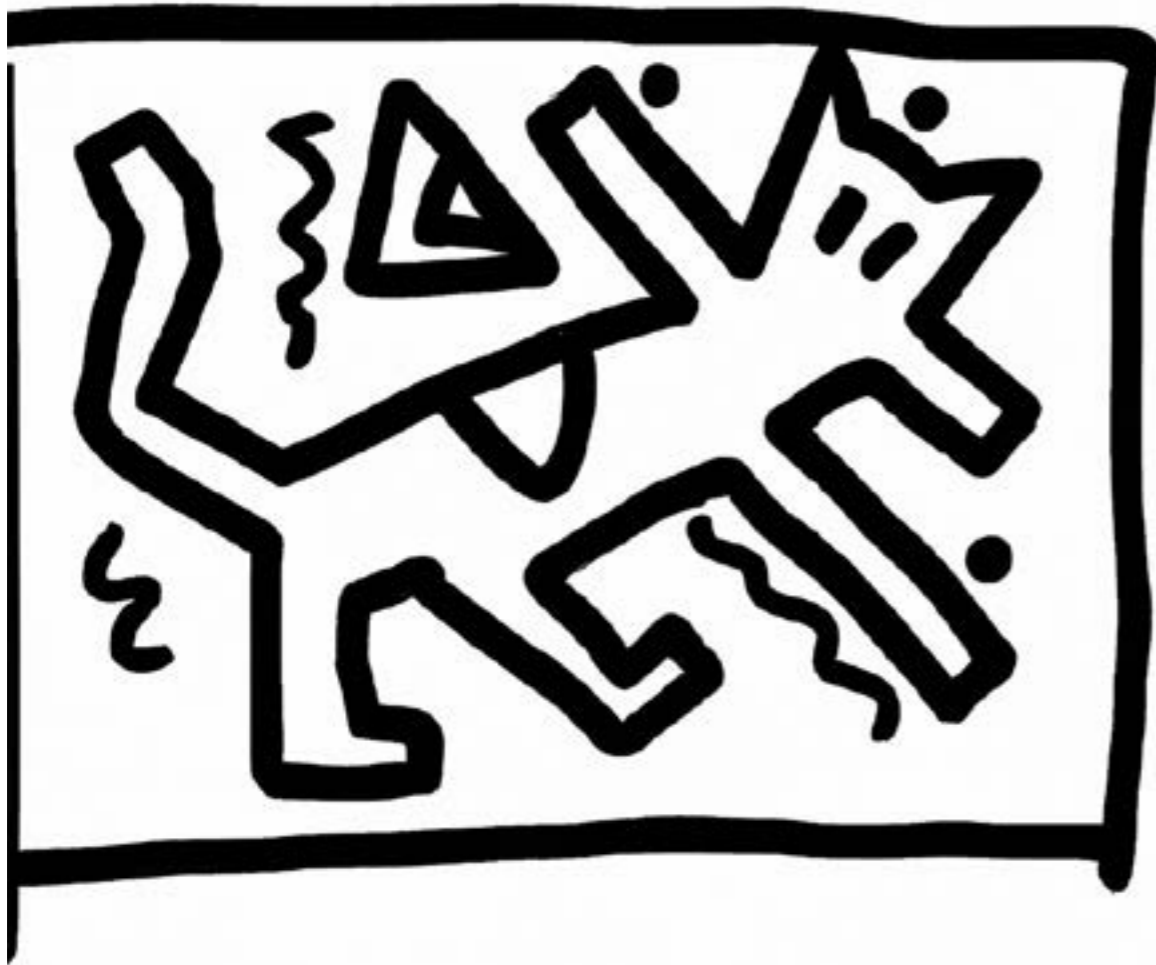
Figuration Libre

Figuration Libre ("Free Figuration") is a French art movement which began in the 1980s. It is the French equivalent of Bad Painting and Neo-expressionism in America and Europe, Junge Wilde in Germany and Transvanguardia in Italy. Artists in the movement typically incorporate elements of comic book art and graffiti into their work. They use bright colors and exaggerated, caricature-like figures.

The group was formed in 1981 by Robert Combas, Remi Blanchard, François Boisrond and Hervé Di Rosa. The term 'Figuration Libre' was coined by Fluxus artist Ben Vautier. Other figures include Richard Di Rosa and Louis Jammes. Between 1982 and 1985, these artists exhibited alongside their American counterparts Keith Haring, Jean-Michel Basquiat, and Kenny Scharf in New York City, London, Pittsburgh and Paris.

Figuration Libre (Free Figuration) can be translated as "Free Style".

Fine Art

In European academic traditions, fine art is developed primarily for aesthetics or creative expression, distinguishing it from decorative art or applied art, which also has to serve some practical function, such as pottery or most metalwork. In the aesthetic theories developed in the Italian Renaissance, the highest art was that which allowed the full expression and display of the artist's imagination, unrestricted by any of the practical considerations involved in, say, making and decorating a teapot. It was also considered important that making the artwork did not involve dividing the work between different individuals with specialized skills, as might be necessary with a piece of furniture, for example. Even within the fine arts, there was a hierarchy of genres based on the amount of creative imagination required, with history painting placed higher than still life.

Historically, the five main fine arts were painting, sculpture, architecture, music, and poetry, with performing arts including theatre and dance. In practice, outside education, the concept is typically only applied to the visual arts. The old master print and drawing were included as related forms to painting, just as prose forms of literature were to poetry. Today, the range of what would be considered fine arts (in so far as the term remains in use) commonly includes additional modern forms, such as film, photography, video production/editing, design, and conceptual art.

One definition of fine art is "a visual art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolor, graphics, and architecture." In that sense, there are conceptual differences between the fine arts and the decorative arts or applied arts (these two terms covering largely the same media). As far as the consumer of the art was concerned, the perception of aesthetic qualities required a refined judgment usually referred to as having good taste, which differentiated fine art from popular art and entertainment.

Folk Art

Folk art covers all forms of visual art made in the context of folk culture. Definitions vary, but generally the objects have practical utility of some kind, rather than being exclusively decorative. The makers of folk art are typically trained within a popular tradition, rather than in the fine art tradition of the culture. There is often overlap, or contested ground with 'naive art'. "Folk art" is not used in regard to traditional societies where ethnographic art continue to be made.

The types of objects covered by the term "folk art" vary. The art form is categorised as "divergent... of cultural production ... comprehended by its usage in Europe, where the term originated, and in the United States, where it developed for the most part along very different lines."

For a European perspective, Edward Lucie-Smith described it as "Unsophisticated art, both fine and applied, which is supposedly rooted in the collective awareness of simple people. The concept

of folk art is a distinctly 19th-century one. Today it carries with it a tinge of nostalgia for pre-industrial society."

Folk arts reflect the cultural life of a community. The art form encompasses the expressive culture associated with the fields of folklore and cultural heritage. Tangible folk art can include objects which historically are crafted and used within a traditional community. Intangible folk arts can include such forms as music and art galleries, dance and narrative structures. Each of these art forms, both tangible and intangible, typically were developed to address a practical purpose. Once the purpose has been lost or forgotten, there usually is no reason for further transmission unless the object or action has been imbued with meaning beyond its initial practicality. These artistic traditions are shaped by values and standards that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice.
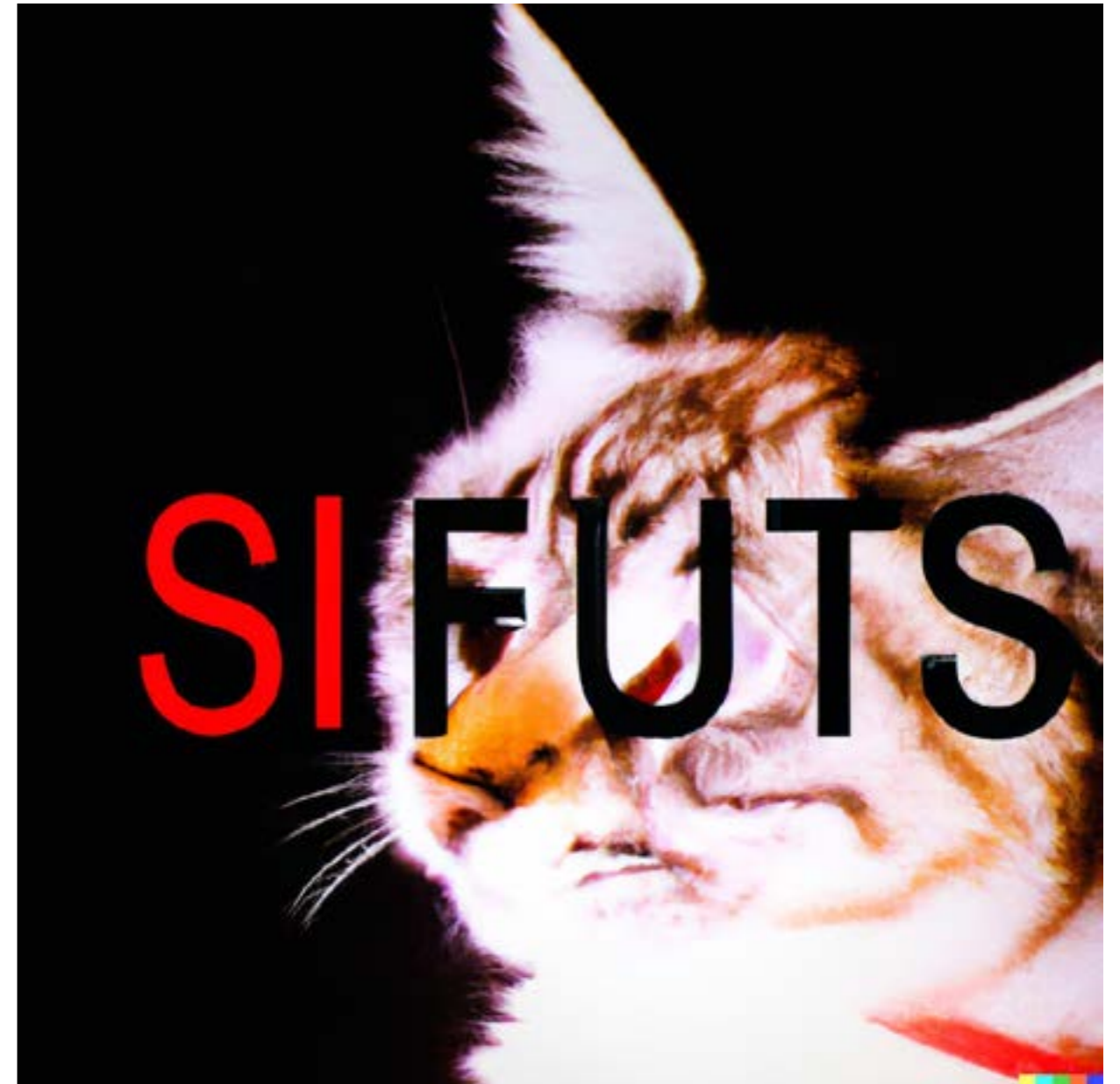
Fluxus

Fluxus was an international, interdisciplinary community of artists, composers, designers and poets during the 1960s and 1970s who engaged in experimental art performances which emphasized the artistic process over the finished product. Fluxus is known for experimental contributions to different artistic media and disciplines and for generating new art forms. These art forms include intermedia, a term coined by Fluxus artist Dick Higgins; conceptual art, first developed by Henry Flynt, an artist contentiously associated with Fluxus; and video art, first pioneered by Nam June Paik and Wolf Vostell. Dutch gallerist and art critic Harry Ruhé [nl] describes Fluxus as "the most radical and experimental art movement of the sixties".

They produced performance "events", which included enactments of scores, "Neo-Dada" noise music, and time-based works, as well as concrete poetry, visual art, urban planning, architecture, design, literature, and publishing. Many Fluxus artists share anti-commercial and anti-art sensibilities. Fluxus is sometimes

described as "intermedia". The ideas and practices of composer John Cage heavily influenced Fluxus. Especially, his notions that one should embark on an artwork without a conception of its end, and his understanding of the work as a site of interaction between artist and audience. The process of creating was privileged over the finished product. Another notable influence were the readymades of Marcel Duchamp, a French artist who was active in Dada (1916 – c. 1922). George Maciunas, largely considered to be the founder of this fluid movement, coined the name Fluxus in 1961 to title a proposed magazine.

Many artists of the 1960s took part in Fluxus activities, including Joseph Beuys, George Brecht, John Cage, Robert Filliou, Al Hansen, Dick Higgins, Bengt af Klintberg, Alison Knowles, Addi Køpcke, Yoko Ono, Nam June Paik, Shigeko Kubota, La Monte Young, Joseph Byrd, Ben Patterson, Daniel Spoerri, Ken Friedman, Terry Riley and Wolf Vostell.

Funk Art

Funk art is an American art movement that was a reaction against the nonobjectivity of abstract expressionism. An anti-establishment movement, Funk art brought figuration back as subject matter in painting again rather than limiting itself to the non-figurative, abstract forms that abstract expressionists such as Jackson Pollock and Mark Rothko were depicting. The movement's name was derived from the jazz musical term "funky", describing the passionate, sensuous, and quirky. During the 1920s, jazz was thought of as very basic, unsophisticated music, and many people believed Funk was an unrefined style of art as well. The term funk also had negative connotations because the word had an association with a foul odor.[3] Throughout the 1960s and 1970s, Funk was a popular art form, mainly in California's Bay Area in the United States. Although discussed as a cohesive movement, Funk artists did not feel as if they belonged to a collective art style or group. This is because while its artists shared the same attitudes and created similar works, they were not necessarily working together.

Futurism

Futurism (Italian: Futurismo) was an artistic and social movement that originated in Italy, and to a lesser extent in other countries, in the early 20th century. It emphasized dynamism, speed, technology, youth, violence, and objects such as the car, the airplane, and the industrial city. Its key figures included the Italians Filippo Tommaso Marinetti, Umberto Boccioni, Carlo Carrà, Fortunato Depero, Gino Severini, Giacomo Balla, and Luigi Russolo. Italian Futurism glorified modernity and according to its doctrine, aimed to liberate Italy from the weight of its past. Important Futurist works included Marinetti's 1909 Manifesto of Futurism, Boccioni's 1913 sculpture Unique Forms of Continuity in Space, Balla's 1913–1914 painting Abstract Speed + Sound, and Russolo's The Art of Noises (1913).

Although Futurism was largely an Italian phenomenon, parallel movements emerged in Russia, where some Russian Futurists would later go on to found groups of their own; other countries either had a few Futurists or had movements inspired by Futurism. The Futurists practiced in every medium of art, including painting, sculpture, ceramics, graphic design, industrial design, interior design, urban design, theatre, film, fashion, textiles, literature, music, architecture, and even cooking.

To some extent Futurism influenced the art movements Art Deco, Constructivism, Surrealism, and Dada, and to a greater degree Precisionism, Rayonism, and Vorticism. Passéism] can represent an opposing trend or attitude.

Geometric Abstract Art

Geometric abstraction is a form of abstract art based on the use of geometric forms sometimes, though not always, placed in non-illusionistic space and combined into non-objective (non-representational) compositions. Although the genre was popularized by avant-garde artists in the early twentieth century, similar motifs have been used in art since ancient times.

Geometric abstraction is present among many cultures throughout history both as decorative motifs and as art pieces themselves.

Islamic art, in its prohibition of depicting religious figures, is a prime example of this geometric pattern-based art, which existed centuries before the movement in Europe and in many ways influenced this Western school. Aligned with and often used in the architecture of Islamic civilations spanning the 7th century-20th century, geometric patterns were used to visually connect spirituality with science and art, both of which were key to Islamic thought of the time.

Graffiti/Street Art

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Gutai Group

The Gutai Art Association was a Japanese avant-garde artist group founded in the Hanshin region by young artists under the leadership of the painter Jirō Yoshihara in Ashiya, Japan, in 1954.

The group, today one of the most internationally-recognized instances of 20th century Japanese art, is best known for the broad range of experimental art forms combining painting with performance, conceptual, interactive, site-specific, theatrical and installation artworks, which its members explored in unconventional venues such as public parks and on stage. The members' engagement with the relationship between spirit, human body and material, often concretized in artistic methods that involved the artist's body and violent gestures.

Fueled by Yoshihara's ambitions, global scope and strategic awareness, Gutai's exhibitions and publications reached audiences around the world, realizing what Yoshihara called an "international common ground" of art. Gutai exchanged and collaborated with many artists, art critics and curators from Europe, the US and South Africa, among them the French art critic Michel Tapié and the artists he promoted, art dealers Martha Jackson in New York and Rodolphe Stadler in Paris, the Dutch artist group Nul, the German artist group Zero, and individual artists including John Cage, Christo Coetzee, Merce Cunningham, Paul Jenkins, Ray Johnson, Isamu Noguchi, and Robert Rauschenberg. Until the group's dissolution in 1972 following Yoshihara's death, around 60 artists were involved as members.

Gothic Art

Gothic art was a style of medieval art that developed in Northern France out of Romanesque art in the 12th century AD, led by the concurrent development of Gothic architecture. It spread to all of Western Europe, and much of Northern, Southern and Central Europe, never quite effacing more classical styles in Italy. In the late 14th century, the sophisticated court style of International Gothic developed, which continued to evolve until the late 15th century. In many areas, especially Germany, Late Gothic art continued well into the 16th century, before being subsumed into Renaissance art. Primary media in the Gothic period included sculpture, panel painting, stained glass, fresco and illuminated manuscripts. The easily recognizable shifts in architecture from Romanesque to Gothic, and Gothic to Renaissance styles, are typically used to define the periods in art in all media, although in many ways figurative art developed at a different pace.

The earliest Gothic art was monumental sculpture, on the walls of Cathedrals and abbeys. Christian art was often typological in nature (see Medieval allegory), showing the stories of the New Testament and the Old Testament side by side. Saints' lives were often depicted. Images of the Virgin Mary changed from the Byzantine iconic form to a more human and affectionate mother, cuddling her infant, swaying from her hip, and showing the refined manners of a well-born aristocratic courtly lady.

Happening

A happening is a performance, event, or situation art, usually as performance art. The term was first used by Allan Kaprow during the 1950s to describe a range of art-related events.

Allan Kaprow first coined the term "happening" in the spring of 1959 at an art picnic at George Segal's farm to describe the art pieces that were going on. The first appearance in print was in Kaprow's famous "Legacy of Jackson Pollock" essay that was published in 1958 but primarily written in 1956. "Happening" also appeared in print in one issue of the Rutgers University undergraduate literary magazine, Anthologist. The form was imitated and the term was adopted by artists across the U.S., Germany, and Japan. Jack Kerouac referred to Kaprow as "The Happenings man", and an ad showing a woman floating in outer space declared, "I dreamt I was in a happening in my Maidenform brassiere".

Happenings are difficult to describe, in part because each one is unique. One definition comes from Wardrip-Fruin and Montfort in The New Media Reader, "The term 'Happening' has been used to describe many performances and events, organized by Allan Kaprow and others during the 1950s and 1960s, including a number of theatrical productions that were traditionally scripted and invited only limited audience interaction." Another definition is, "a purposefully composed form of theatre in which diverse alogical elements, including nonmatrixed performing, are organized in a compartmented structure". However, Canadian theatre critic and playwright Gary Botting, who himself had "constructed" several happenings, wrote in 1972: "Happenings abandoned the matrix of story and plot for the equally complex matrix of incident and event."

Harlem Renaissance

The Harlem Renaissance was an intellectual and cultural revival of African American music, dance, art, fashion, literature, theater, politics and scholarship centered in Harlem, Manhattan, New York City, spanning the 1920s and 1930s. At the time, it was known as the "New Negro Movement", named after The New Negro, a 1925 anthology edited by Alain Locke. The movement also included the new African American cultural expressions across the urban areas in the Northeast and Midwest United States affected by a renewed militancy in the general struggle for civil rights, combined with the Great Migration of African American workers fleeing the racist conditions of the Jim Crow Deep South, as Harlem was the final destination of the largest number of those who migrated north.

Though it was centered in the Harlem neighborhood, many francophone black writers from African and Caribbean colonies who lived in Paris were also influenced by the movement, which spanned from about 1918 until the mid-1930s. Many of its ideas lived on much longer. The zenith of this "flowering of Negro literature", as James Weldon Johnson preferred to call the Harlem Renaissance, took place between 1924—when Opportunity: A Journal of Negro Life hosted a party for black writers where many white publishers were in attendance—and 1929, the year of the stock-market crash and the beginning of the Great Depression. The Harlem Renaissance is considered to have been a rebirth of the African-American arts. Many people would argue that the Harlem Renaissance never ended and has continued to be an important cultural force in the United States through the decades: from the age of stride piano jazz and blues to the ages of bebop, rock and roll, soul, disco and hip-hop.

Heidelberg School

The Heidelberg School was an Australian art movement of the late 19th century. It has latterly been described as Australian impressionism.

Melbourne art critic Sidney Dickinson coined the term in an 1891 review of works by Arthur Streeton and Walter Withers, two local artists who painted en plein air in Heidelberg on the city's rural outskirts. The term has since evolved to cover painters who worked together at "artists' camps" around Melbourne and Sydney in the 1880s and 1890s. Along with Streeton and Withers, Tom Roberts, Charles Conder and Frederick McCubbin are considered key figures of the movement. Drawing on naturalist and impressionist ideas,

they sought to capture Australian life, the bush, and the harsh sunlight that typifies the country.

The movement emerged at a time of strong nationalist sentiment in Australia, then a group of colonies on the cusp of federating. The artists' paintings, not unlike the bush poems of the Bulletin School, were celebrated for being distinctly Australian in character, and by the early 20th century, critics had come to identify the movement as the beginning of an Australian tradition in Western art. Many of their most recognisable works can be seen in Australia's major public galleries, including the National Gallery of Australia, the National Gallery of Victoria and the Art Gallery of New South Wales.


Hudson River School

The Hudson River School was a mid-19th century American art movement embodied by a group of landscape painters whose aesthetic vision was influenced by Romanticism. The paintings typically depict the Hudson River Valley and the surrounding area, including the Catskill, Adirondack, and White Mountains. Works by the second generation of artists associated with the school expanded to include other locales in New England, the Maritimes, the American West, and South America.

The name Hudson River School is thought to have been coined by New York Tribune art critic Clarence Cook or by landscape painter Homer Dodge Martin. It was initially used disparagingly, as the style had gone out of favor after the plein-air Barbizon School had come into vogue among American patrons and collectors.

Hudson River School paintings reflect three themes of America in the

19th century: discovery, exploration, and settlement. They also depict the American landscape as a pastoral setting, where human beings and nature coexist peacefully. Hudson River School landscapes are characterized by their realistic, detailed, and sometimes idealized portrayal of nature, often juxtaposing peaceful agriculture and the remaining wilderness which was fast disappearing from the Hudson Valley just as it was coming to be appreciated for its qualities of ruggedness and sublimity. In general, Hudson River School artists believed that nature in the form of the American landscape was a reflection of God, though they varied in the depth of their religious conviction. They were inspired by European masters such as Claude Lorrain, John Constable, and J. M. W. Turner. Several painters were members of the Düsseldorf school of painting, others were educated by German Paul Weber.
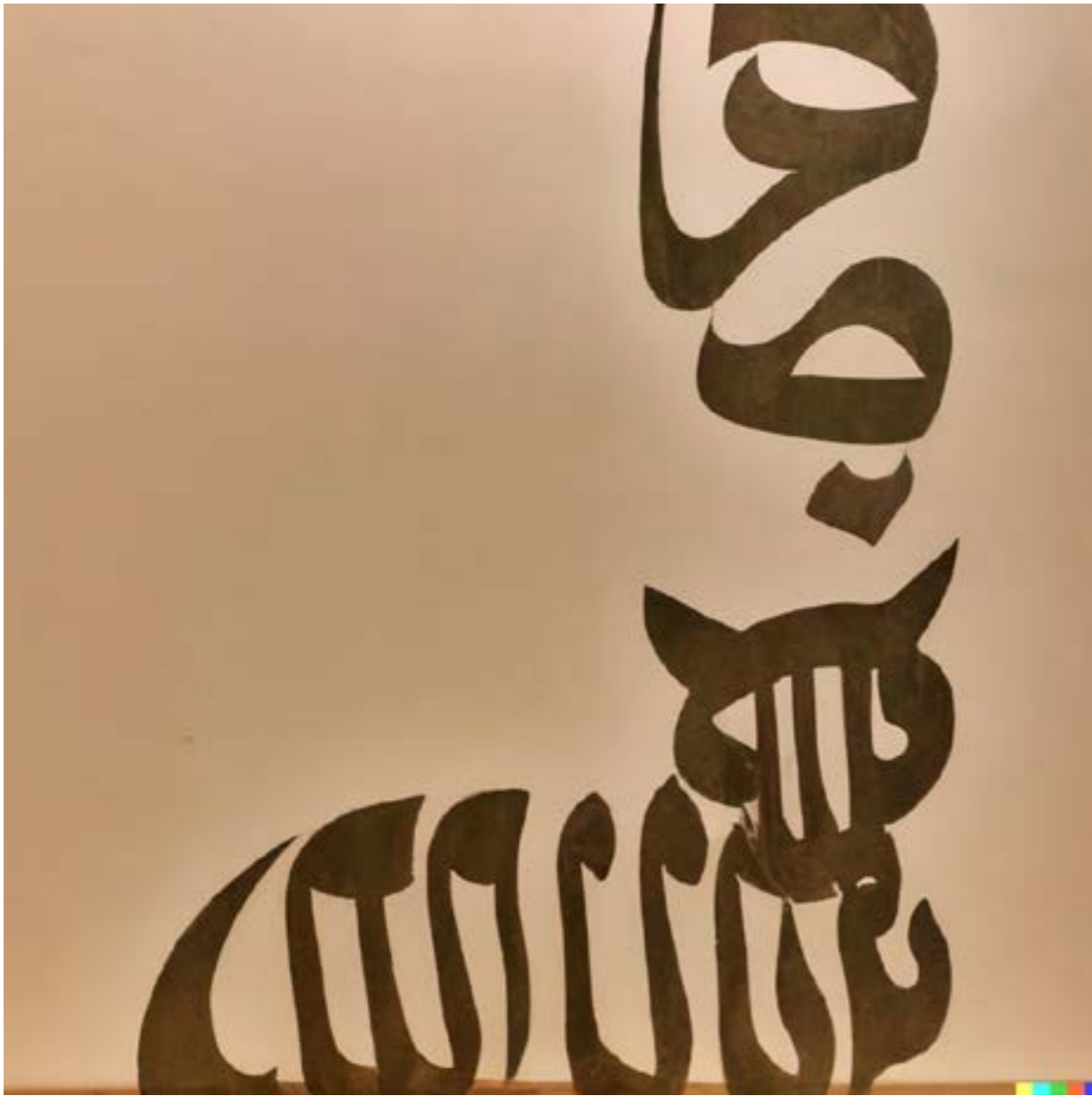
Hurufiyya

The Hurufiyya movement is an aesthetic movement that emerged in the second half of the twentieth century amongst Muslim artists, who used their understanding of traditional Islamic calligraphy within the precepts of modern art. By combining tradition and modernity, these artists worked towards developing a culture specific visual language, which instilled a sense of national identity in their respective nation states, at a time when many of these states where shaking off colonial rule and asserting their independence. They adopted the same name as the Hurufi, an approach of Sufism which emerged in the late 14th–early 15th century. Art historian Sandra Dagher has described Hurufiyya as the most important movement to emerge in Arabic art in the 20th century.

The term hurifiyya is derived from the Arabic term harf which means 'letter' (of the alphabet). When the term is used to describe a contemporary art movement, it explicitly references a Medieval system of teaching involving political theology and lettrism. In this

theology, letters were seen as primordial signifiers and manipulators of the cosmos.[1] Thus, the term is charged with Sufi intellectual and esoteric meaning.[2]

The hurufiyya art movement (also known as the Al-hurufiyyah movement or the Letrism movement[refers to the use of calligraphy as a graphic element within an artwork, typically an abstract work. The pan-Arab hurufiyya art movement is distinct from the Letterist International which had an Algerian section founded in Chlef in 1953 by Hadj Mohamed Dahou.

The term hurufiyya has become somewhat controversial and has been rejected by a number of scholars, including Wijdan Ali, Nada Shabout and Karen Dabrowska. An alternative term, al-madrassa al-khattiya fil-fann ('calligraphic school of art') has been proposed to describe the experimental use of calligraphy in modern Arabic art.

Hypermodernism

Hypermodernism is a cultural, artistic, literary and architectural successor to modernism and postmodernism in which the form (attribute) of an object has no context distinct from its function. Attributes can include shapes, colors, ratios, and even time. Unlike postmodernism and modernism, hypermodernism exists in an era of fault-tolerant technological change and treats extraneous attributes (most conspicuously physical form) as discordant with function. While modernism and post-modernism debate the value of the "box" or absolute reference point, hypermodernism focuses on improvising attributes of the box (reference point now

an extraneous value rather than correct or incorrect value) so that all of its attributes are non-extraneous; it also excises attributes that are extraneous. Hypermodernism is not a debate over truth or untruth as per modernism/postmodernism; rather it is a debate over what is and is not an extraneous attribute. Synchrony between previously-clashing objects (now attributes) and amorphous self-identity coupled with allusions to a magical existence acknowledge the movement. Some theorists view hypermodernism as a form of resistance to traditional modernism; others as a supersedence of it.

Hyperrealism

Hyperrealism is a genre of painting and sculpture resembling a high-resolution photograph. Hyperrealism is considered an advancement of photorealism by the methods used to create the resulting paintings or sculptures. The term is primarily applied to an independent art movement and art style in the United States and Europe that has developed since the early 1970s. Carole Feuerman is the forerunner in the hyperrealism movement along with Duane Hanson and John De Andrea.

The hyperrealist style focuses much more of its emphasis on details and the subjects. Hyperreal paintings and sculptures are not strict interpretations of photographs, nor are they literal illustrations of a particular scene or subject. Instead, they use additional, often subtle, pictorial elements to create the illusion of a reality which in fact either does not exist or cannot be seen by the human eye. Furthermore, they may incorporate emotional, social, cultural and political thematic elements as an extension of the painted visual illusion; a distinct departure from the older and considerably more literal school of photorealism.

Hyperrealist painters and sculptors make allowances for some mechanical means of transferring images to the canvas or mold, including preliminary drawings or grisaille underpaintings and molds. Photographic slide projections or multi media projectors are used to project images onto canvases and rudimentary techniques such as gridding may also be used to ensure accuracy. Sculptures utilize polyesters applied directly onto the human body or mold. Hyperrealism requires a high level of technical prowess and virtuosity to simulate a false reality. As such, hyperrealism incorporates and often capitalizes upon photographic limitations such as depth of field, perspective and range of focus. Anomalies found in digital images, such as fractalization, are also exploited to emphasize their digital origins by some hyperrealist painters, such as Chuck Close, Denis Peterson, Bert Monroy and Robert Bechtle.

Impressionism

Impressionism was a 19th-century art movement characterized by relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), ordinary subject matter, unusual visual angles, and inclusion of movement as a crucial element of human perception and experience. Impressionism originated with a group of Paris-based artists whose independent exhibitions brought them to prominence during the 1870s and 1880s.

The Impressionists faced harsh opposition from the conventional art community in France. The name of the style derives from the title of a Claude Monet work, Impression, soleil levant (Impression, Sunrise), which provoked the critic Louis Leroy to coin the term in a satirical review published in the Parisian newspaper Le Charivari. The development of Impressionism in the visual arts was soon followed by analogous styles in other media that became known as impressionist music and impressionist literature.

Incoherents

The Incoherents (Les Arts incohérents) was a short-lived French art movement founded by Parisian writer and publisher Jules Lévy(French) (1857–1935) in 1882, which in its satirical irreverence, anticipated many of the art techniques and attitudes later associated with the avant-garde and anti-art movements such as Dada.

Lévy coined the phrase les arts incohérents as a play on the term les arts décoratifs (i.e. arts & crafts, but above all, a famous art school in Paris, the National School of Decorative Arts). The Incoherents presented work which was deliberately irrational and iconoclastic, used found objects, was nonsensical, included humoristic sketches, drawings by children, and drawings "made by people who don't know how to draw". Lévy exhibited an all-black painting by poet Paul Bilhaud called Combat de Nègres dans un Tunnel (Negroes Fight in a Tunnel). The early film animator Émile Cohl contributed

photographs which would later be called surreal.

Although a small and short-lived movement, the Incoherents were well-known. The group sprang from the same Montmartre cabaret culture that spawned the Hydropathes of Émile Goudeau and Alfred Jarry's Ubu Roi. The October 1882 show was attended by two thousand people, including Manet, Renoir, Camille Pissarro, and Richard Wagner. Beginning in 1883 there were annual shows, or masked balls, or both. In an 1883 show, the artist Sapeck (Eugène Bataille)(French) contributed Le rire, an "augmented" Mona Lisa smoking a pipe, that directly prefigures the famous Marcel Duchamp 1919 "appropriation" of the Mona Lisa,

The movement wound down in the mid-1890s.

Interactive Art
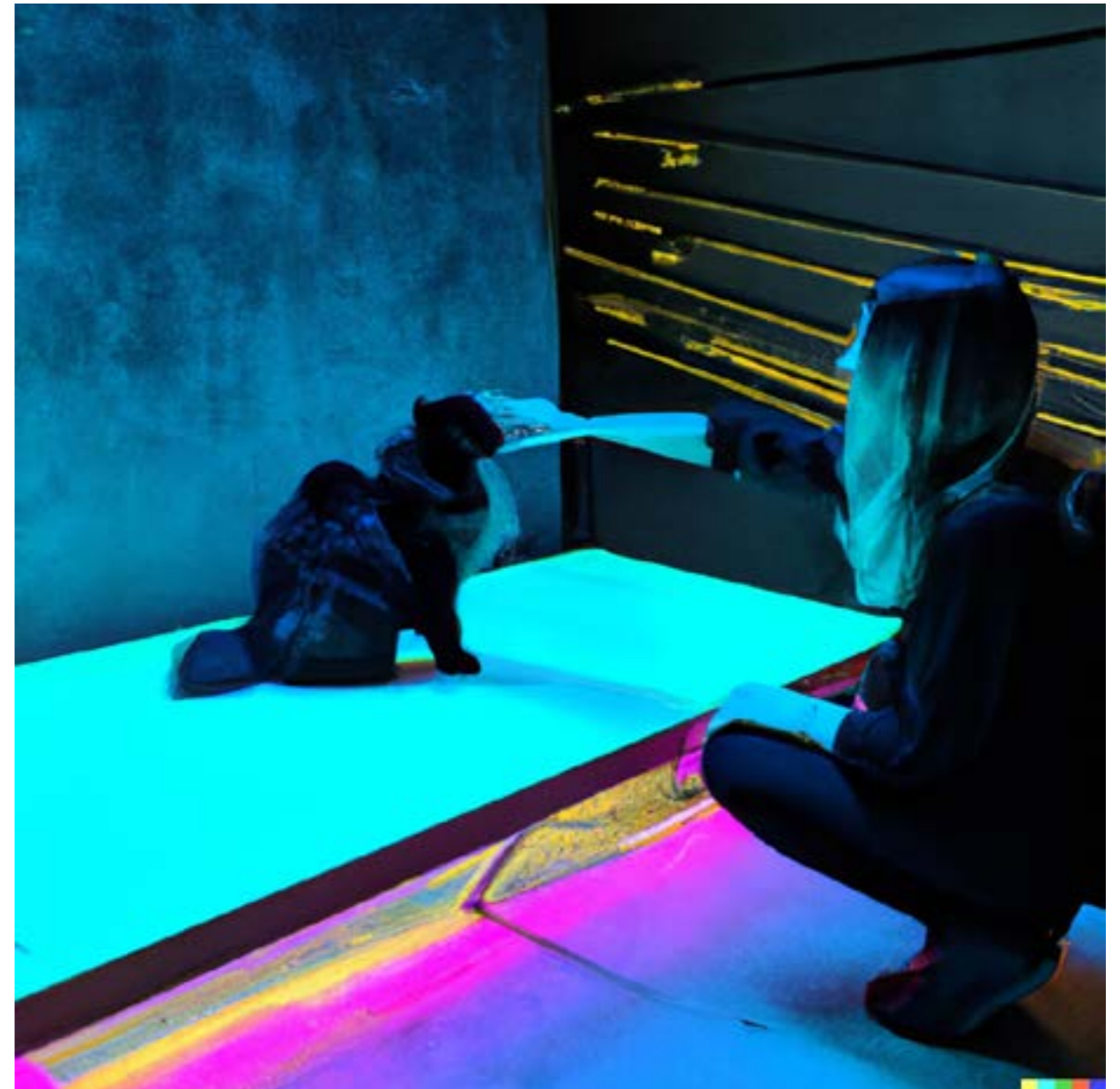
Interactive art is a form of art that involves the spectator in a way that allows the art to achieve its purpose. Some interactive art installations achieve this by letting the observer or visitor "walk" in, on, and around them; some others ask the artist or the spectators to become part of the artwork.

Works of this kind of art frequently feature computers, interfaces and sometimes sensors to respond to motion, heat, meteorological changes or other types of input their makers have programmed the works to respond to. Most examples of virtual Internet art and electronic art are highly interactive. Sometimes, visitors are able to navigate through a hypertext environment; some works accept textual or visual input from outside; sometimes an audience can influence the course of a performance or can even participate in it. Some other interactive artworks are considered as immersive as the

quality of interaction involve all the spectrum of surrounding stimuli. Virtual reality environments like works by Maurice Benayoun and Jeffrey Shaw are highly interactive as the work the spectators — Maurice Benayoun call them "visitors", Miroslaw Rogala calls them (v)users, Char Davies "immersants" — interact with take all their fields of perception.

Though some of the earliest examples of interactive art have been dated back to the 1920s, most digital art didn't make its official entry into the world of art until the late 1990s. Since this debut, countless museums and venues have been increasingly accommodating digital and interactive art into their productions. This budding genre of art is continuing to grow and evolve in a somewhat rapid manner through internet social sub-culture, as well as through large scale urban installations.
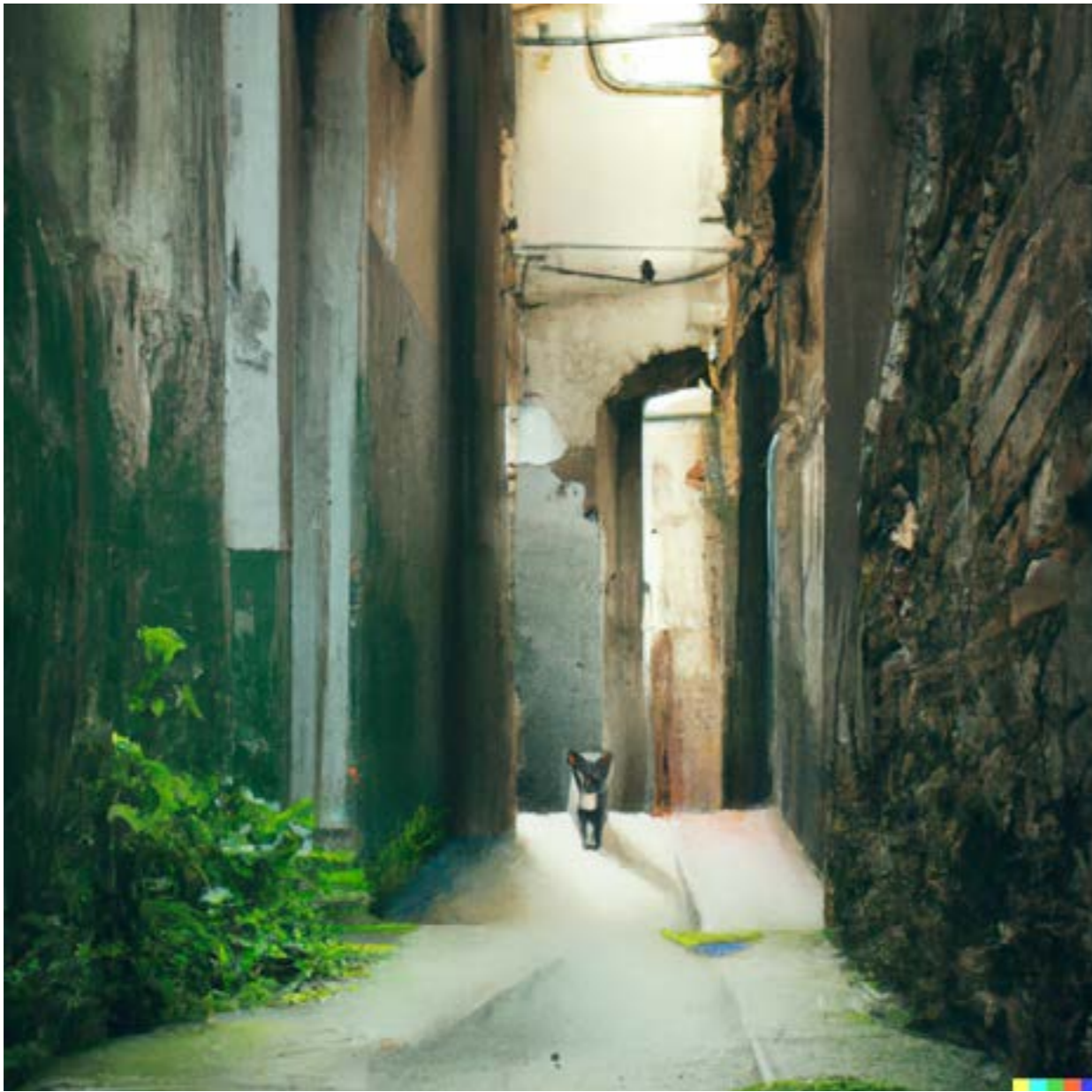
Institutional Critique

In art, institutional critique is the systematic inquiry into the workings of art institutions, such as galleries and museums, and is most associated with the work of artists like Michael Asher, Marcel Broodthaers, Daniel Buren, Andrea Fraser, John Knight (artist), Adrian Piper, Fred Wilson, and Hans Haacke and the scholarship of Alexander Alberro, Benjamin H. D. Buchloh, Birgit Pelzer, and Anne Rorimer.

Institutional critique takes the form of temporary or nontransferable approaches to painting and sculpture, architectural alterations and interventions, and performative gestures and language intended to disrupt the otherwise transparent operations of galleries and museums and the professionals who administer them. Examples would be Niele Toroni making imprints of a No. 50 brush at 30 cm intervals directly onto gallery walls as opposed to applying the same mark to paper or canvas; Chris Burden's Exposing the Foundation of the Museum (1986), in which he made an excavation in a gallery of the Museum of Contemporary Art, Los Angeles, to expose the literal concrete foundation of the building;. Andrea Fraser inhabiting the persona of an archetypical museum docent in the form of a live performance or video document, or art group monochrom who sent the fictitious artist Georg Paul Thomann to the São Paulo Art Biennial. Assumptions about the aesthetic autonomy of painting and sculpture, the neutral context of the white cube gallery, and the objective delivery of information are explored as subjects of art, mapped out as discursive formations, and (re)framed within the context of the museum itself. As such, institutional critique seeks to make visible the social, political, economic, and historical underpinnings of art. Institutional critique questions the false distinction between taste and disinterested aesthetic judgement, revealing that taste is an institutionally cultivated sensibility that differs depending on the intersection of any one person's class, ethnic, sexual, or gender subject positions.

International Gothic

International Gothic is a period of Gothic art which began in Burgundy, France, and northern Italy in the late 14th and early 15th century. It then spread very widely across north-western and central regions of Europe, hence the name for the period, which was introduced by the French art historian Louis Courajod at the end of the 19th century.

Artists and portable works, such as illuminated manuscripts, travelled widely around the continent, leading to a common aesthetic among the royalty and higher nobility and considerably reducing the variation in national styles among works produced for the courtly elites. The main influences came from northern France, the Netherlands, the Duchy of Burgundy, the Imperial court in Prague, and Italy. Royal marriages such as that between Richard II of England and Anne of Bohemia helped to spread the style between cultural centres.

It was initially a style of courtly sophistication, but somewhat more robust versions spread to art commissioned by the emerging mercantile classes and the smaller nobility. In Northern Europe "Late Gothic" continuations of the style, especially in its decorative elements, could still be found until the early 16th century, as no alternative decorative vocabulary emerged locally to replace it before the Renaissance revival of Classicism.

Usage of the terms by art historians varies somewhat, with some using the term more restrictively than others. Some art historians feel the term is "in many ways ... not very helpful ... since it tends to skate over both differences and details of transmission."

International Typographic Style

The International Typographic Style, also known as the Swiss Style, is a graphic design style that emerged in Russia, the Netherlands, and Germany in the 1920s and was further developed by designers in Switzerland during the 1950s. The International Typographic Style has had profound influence on graphic design as a part of the modernist movement, impacting many design-related fields including architecture and art. It emphasizes cleanness, readability, and objectivity. Hallmarks of the style are asymmetric layouts, use of a grid, sans-serif typefaces like Akzidenz Grotesk, and flush left, ragged right text. The style is also associated with a preference for photography in place of illustrations or drawings. Many of the early International Typographic Style works featured typography as a primary design element in addition to its use in text, and it is for this that the style is named. The influences of this graphic movement can still be seen in design strategy and theory to this day.


Kinetic Art

Kinetic art is art from any medium that contains movement perceivable by the viewer or that depends on motion for its effect. Canvas paintings that extend the viewer's perspective of the artwork and incorporate multidimensional movement are the earliest examples of kinetic art. More pertinently speaking, kinetic art is a term that today most often refers to three-dimensional sculptures and figures such as mobiles that move naturally or are machine operated (see e. g. videos on this page of works of George Rickey, Uli Aschenborn and Sarnikoff). The moving parts are generally powered by wind, a motor or the observer. Kinetic art encompasses a wide variety of overlapping techniques and styles.

There is also a portion of kinetic art that includes virtual movement, or rather movement perceived from only certain angles or sections of the work. This term also clashes frequently with the term "apparent movement", which many people use when referring to an artwork whose movement is created by motors, machines, or electrically powered systems. Both apparent and virtual movement are styles of kinetic art that only recently have been argued as styles of op art. The amount of overlap between kinetic and op art is not significant enough for artists and art historians to consider merging the two styles under one umbrella term, but there are distinctions that have yet to be made.

"Kinetic art" as a moniker developed from a number of sources. Kinetic art has its origins in the late 19th century impressionist artists such as Claude Monet, Edgar Degas, and Édouard Manet who originally experimented with accentuating the movement of human figures on canvas. This triumvirate of impressionist painters all sought to create art that was more lifelike than their contemporaries. Degas' dancer and racehorse portraits are examples of what he believed to be "photographic realism"; During the late 19th century artists such as Degas felt the need to challenge the movement toward photography with vivid, cadenced landscapes and portraits.
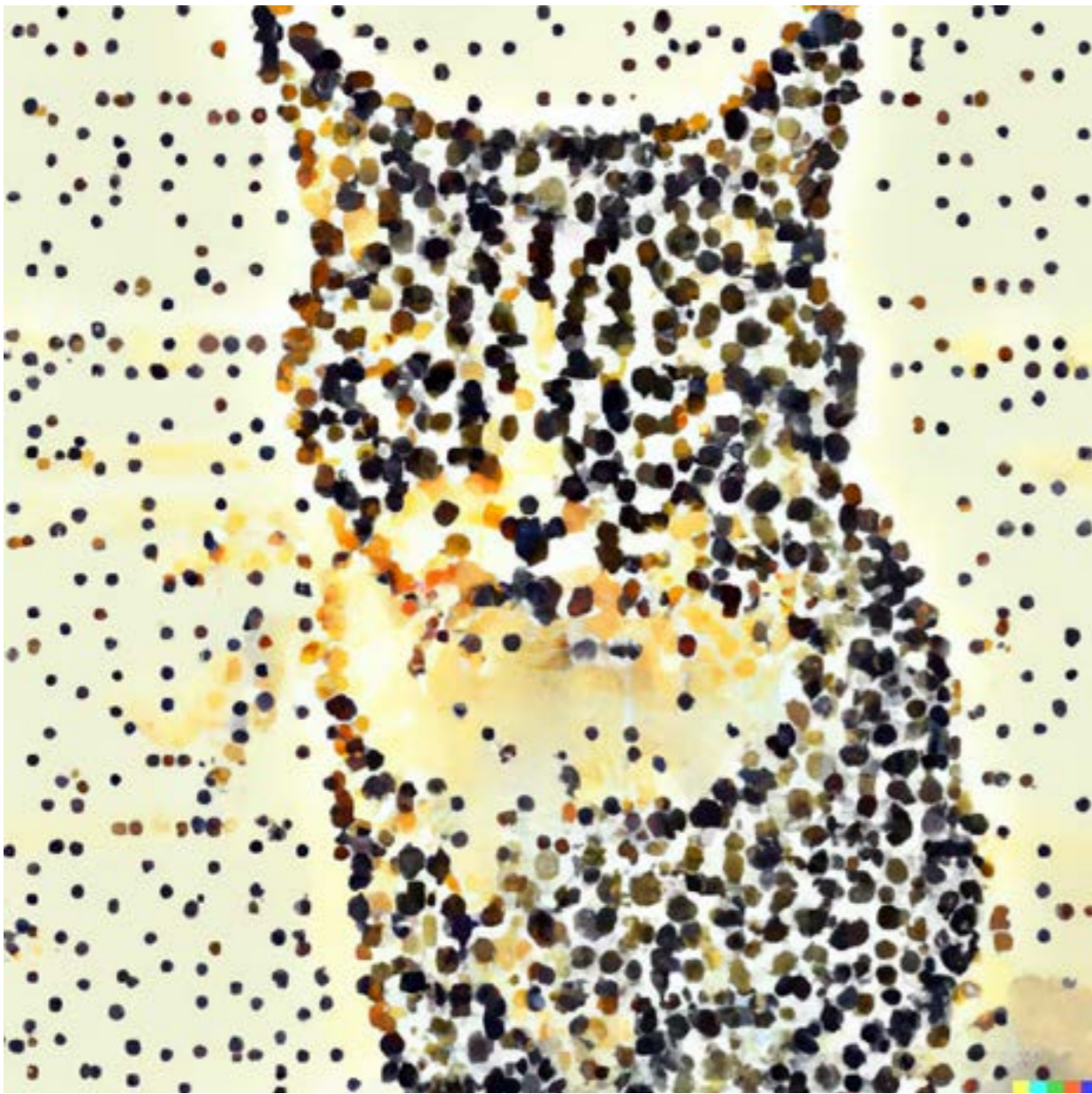
Kinetic Pointillism

Kinetic Pointillism is a technique used in painting, where an image is created with points of color applied in patterns of movement, with the intention of reinforcing the message of the artwork. An early developer of the technique is Rob Ottesen, who first showed works made from the technique in 2013, and who focused on teaching the technique to adolescent students. Mediums used include paint, ink, and other mediums. An aspect of the technique includes the use of cultural images and spelled-out words.

Exhibitions of the artwork have been shown at the Port St. Lucie Civic Center Art Gallery. Ottesen's personal work has been shown at the Gutenberg Museum in Mainz, Germany, the Museum of Printing in North Andover, Massachusetts, and the John Jarrold Printing Museum in Norwich, England.
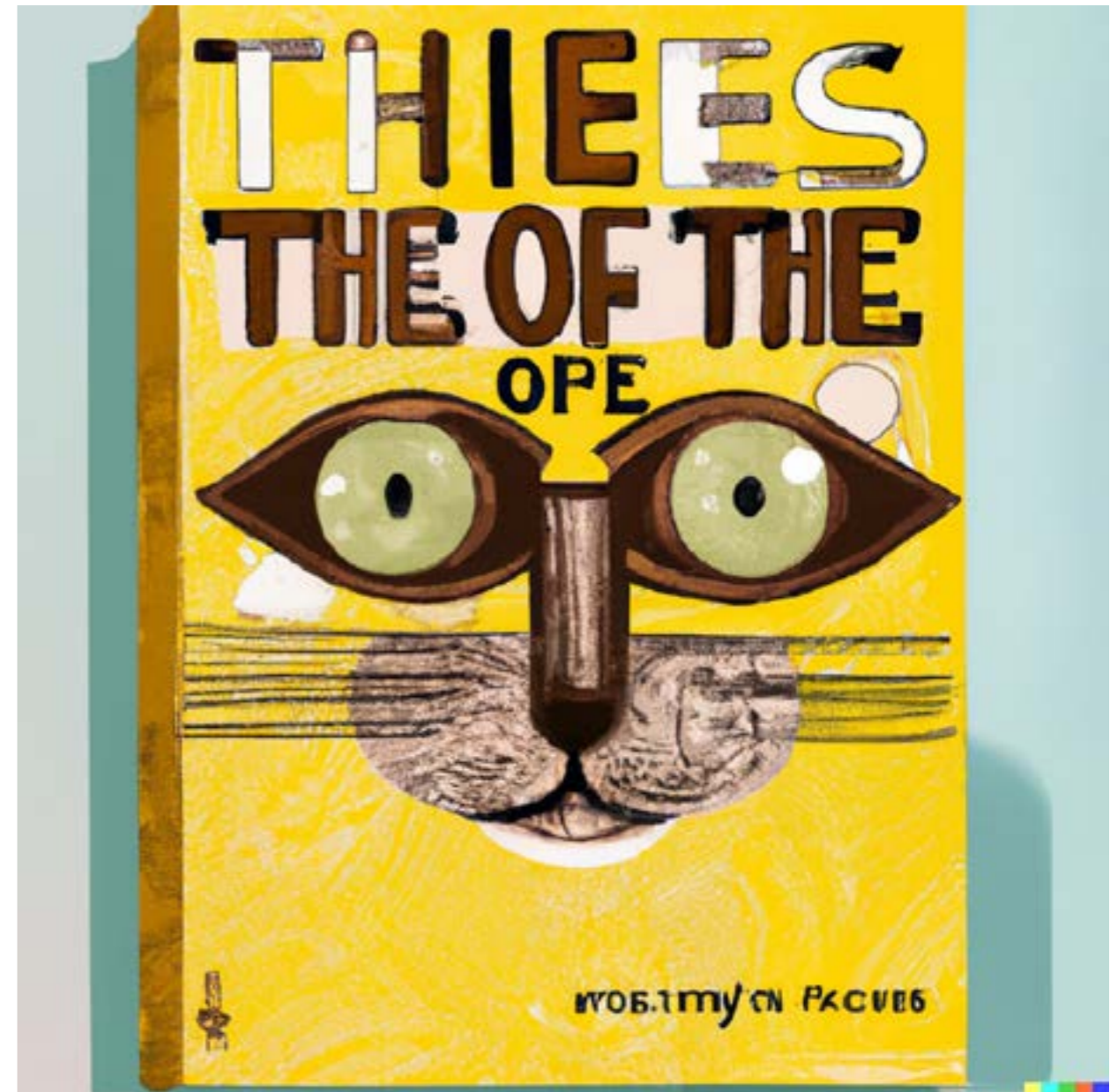
Kitsch Movement

Kitsch painting is an international movement made up of classical painters, a result of a 24 September 1998 speech and philosophy given by the Norwegian figurative artist, Odd Nerdrum, later clarified in his book On Kitsch with Jan-Ove Tuv and others. The movement incorporates the techniques of the Old Masters with narrative, romanticism, and emotionally charged imagery. The movement defines Kitsch as synonymous with the arts of ancient Rome or the techne of ancient Greece. Kitsch painters embrace kitsch as a positive term not in opposition to "art", but as its own independent superstructure. Kitsch painters assert that Kitsch is not an art movement, but a philosophical movement separate from art. The Kitsch movement has been considered an indirect criticism of the contemporary art world, but according to Nerdrum, this is not the expressed intention.

Land Art

Land art, variously known as Earth art, environmental art, and Earthworks, is an art movement that emerged in the 1960s and 1970s, largely associated with Great Britain and the United States but that also includes examples from many countries. As a trend, "land art" expanded boundaries of art by the materials used and the siting of the works. The materials used were often the materials of the Earth, including the soil, rocks, vegetation, and water found on-site, and the sites of the works were often distant from population centers. Though sometimes fairly inaccessible, photo documentation was commonly brought back to the urban art gallery.

Concerns of the art movement centered around rejection of the commercialization of art-making and enthusiasm with an emergent ecological movement. The art movement coincided with the popularity of the rejection of urban living and its counterpart, an enthusiasm for that which is rural. Included in these inclinations were spiritual yearnings concerning the planet Earth as home to humanity.


Les Nabis

Les Nabis were a group of young French artists active in Paris from 1888 until 1900, who played a large part in the transition from impressionism and academic art to abstract art, symbolism and the other early movements of modernism. The members included Pierre Bonnard, Maurice Denis, Paul Ranson, Édouard Vuillard, Ker-Xavier Roussel, Félix Vallotton, Paul Sérusier and Auguste Cazalis. Most were students at the Académie Julian in Paris in the late 1880s.

The artists shared a common admiration for Paul Gauguin and Paul Cézanne and a determination to renew the art of painting, but varied greatly in their individual styles. They believed that a work of art was not a depiction of nature, but a synthesis of metaphors and symbols created by the artist. In 1900, the artists held their final exhibition and went their separate ways.
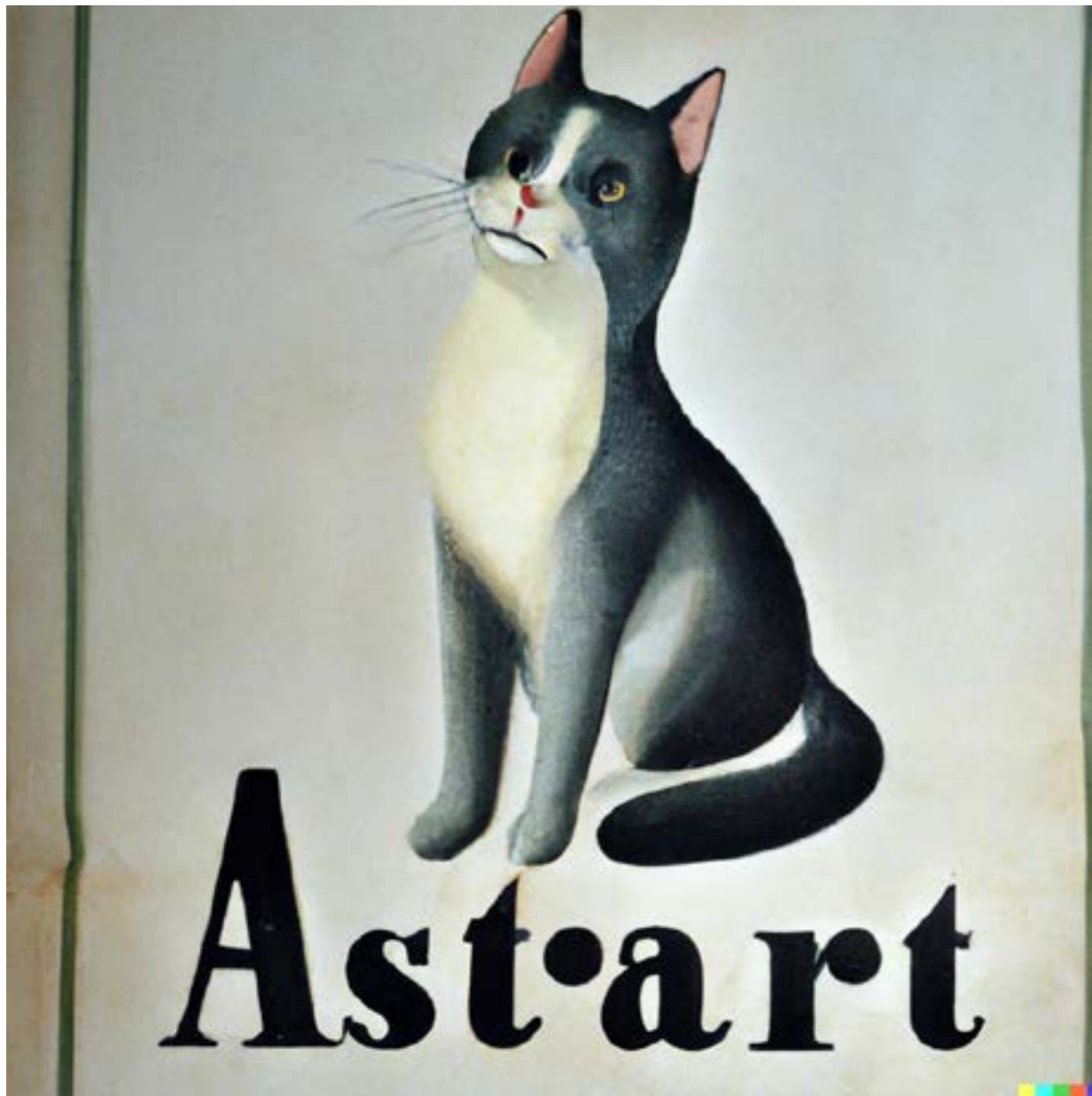
Lettrism

Lettrism is a French avant-garde movement, established in Paris in the mid-1940s by Romanian immigrant Isidore Isou. In a body of work totaling hundreds of volumes, Isou and the Lettrists have applied their theories to all areas of art and culture, most notably in poetry, film, painting and political theory. The movement has its theoretical roots in Dada and Surrealism. Isou viewed his fellow countryman Tristan Tzara as the greatest creator and rightful leader of the Dada movement, and dismissed most of the others as plagiarists and falsifiers. Among the Surrealists, André Breton was a significant influence, but Isou was dissatisfied by what he saw as the stagnation and theoretical bankruptcy of the movement as it stood in the 1940s.

In French, the movement is called Lettrisme, from the French word for letter, arising from the fact that many of their early works centred on letters and other visual or spoken symbols. The Lettristes themselves prefer the spelling 'Letterism' for the Anglicised term, and this is the form that is used on those rare occasions when they produce or supervise English translations of their writings: however, 'Lettrism' is at least as common in English usage. The term, having been the original name that was first given to the group, has lingered as a blanket term to cover all of their activities, even as many of these have moved away from any connection to letters. But other names have also been introduced, either for the group as a whole or for its activities in specific domains, such as 'the Isouian movement', 'youth uprising', 'hypergraphics', 'creatics', 'infinitesimal art' and 'excoördism'.

Light and Space

Light and Space denotes a loosely affiliated art movement related to op art, minimalism and geometric abstraction originating in Southern California in the 1960s and influenced by John McLaughlin. It was characterized by a focus on perceptual phenomena, such as light, volume and scale, and the use of materials such as glass, neon, fluorescent lights, resin and cast acrylic, often forming installations conditioned by the work's surroundings. Whether by directing the flow of natural light, embedding artificial light within objects or architecture, or by playing with light through the use of transparent, translucent or reflective materials, Light and Space artists made the spectator's experience of light and other sensory phenomena under specific conditions the focus of their work. They were incorporating into their work the latest technologies of the Southern California-based engineering and aerospace industries to develop sensuous, light-filled objects. Turrell, who has spread the movement worldwide, summed up its philosophy in saying, "We eat light, drink it in through our skins."

Lowbrow

Lowbrow, or lowbrow art, is an underground visual art movement that arose in the Los Angeles, California area in the late 1960s. It is a populist art movement with its cultural roots in underground comix, punk music, tiki culture, graffiti, and hot-rod cultures of the street. It is also often known by the name pop surrealism. Lowbrow art often has a sense of humor — sometimes the humor is gleeful, impish, or a sarcastic comment.

Most lowbrow artworks are paintings, but there are also toys, digital art, and sculpture.

Some of the first artists to create what came to be known as lowbrow art were underground cartoonists like Robert Williams and Gary Panter. Barry McGee, Margaret Killgalen, Dan "Plasma" Rauch and Camilla Elke were amongst the first to pioneer Lowbrow as a street art, zine, fashion, graffiti, and counter culture movement. The purpose of the lowbrow movement was to take an unorthodox approach to art and to completely defy its "rules". This resulted in pushback from significant individuals and organizations in the art industry. Early shows were in alternative galleries in New York and Los Angeles such as Psychedelic Solutions Gallery in Greenwich Village, New York City which was run by Jacaeber Kastor, La Luz de Jesus run by Billy Shire and 01 gallery in Hollywood, run by John Pochna. The movement steadily grew from its beginning, with hundreds of artists adopting this style. As the number of artists grew, so did the number of galleries showing lowbrow. In 1992 Greg Escalante helped orchestrate the first formal gallery exhibition to take lowbrow art seriously; painter Anthony Ausgang's solo show "Looney Virtues" at the Julie Rico Gallery in Santa Monica. The Bess Cutler Gallery also went on to show important artists and helped expand the kind of art that was classified as lowbrow. The lowbrow magazine Juxtapoz, launched in 1994 by Robert Williams, Greg Escalante, and Eric Swenson, has been a mainstay of writing on lowbrow art and has helped shape and expand the movement.

Lyco Art

Paul Hartal (born 1936) is a Canadian painter and poet, born in Szeged, Hungary. He has created the term "Lyrical Conceptualism" to characterize his style in both painting and poetry.

Lyco art identifies the meaning of art with its life-serving purpose. Concerning itself with cultural transformation and the human condition, it seeks to expand the boundaries of aesthetics.

Lyco art creates a conscious bridge between the impulsive, intuitional, and planned elements of the creative process, thereby moving along the whole continuum of formative energies. This creative process represents the interaction of emotion and intellect, wherein the passion of logic and the logic of passion are inexorably interwoven through the voyage of aesthetic consciousness.

In applying theory to practice in design and painting, Lycoism finds its expression in coded colors and forms. Accordingly, warm hues and amorphous shapes might correspond to emotion and the irrational, while cold colors and geometric forms might express the rational and the logical.

In addition, since science and technology impact so much of modern lifestyle during the electronic age, Lycoism views the relationship of art, science, and technology as a pivotal concern. Lycoism refuses to polarize science and art; instead, it seeks to unify aesthetics and ethics in works which involve the use of science and technology by the artist in the creation of beauty.

In accordance with these premises, Hartal formed The Centre for Art, Science and Technology in Montreal during the 1980s. The Centre has implemented a variety of interdisciplinary projects exploring the connections between several branches of arts and sciences, including painting, poetry, music, architecture, communication, artificial intelligence, mathematics, cosmology, and space exploration.

Lyrical Abstraction

Lyrical abstraction is either of two related but distinct trends in Post-war Modernist painting:

European Abstraction Lyrique born in Paris, the French art critic Jean José Marchand being credited with coining its name in 1947, considered as a component of Tachisme when the name of this movement was coined in 1951 by Pierre Guéguen and Charles Estienne the author of L'Art à Paris 1945–1966, and American Lyrical Abstraction a movement described by Larry Aldrich (the founder of the Aldrich Contemporary Art Museum, Ridgefield Connecticut) in 1969.

A second definition is the usage as a descriptive term. It is a descriptive term characterizing a type of abstract painting related to Abstract Expressionism; in use since the 1940s. Many well known abstract expressionist painters such as Arshile Gorky seen in context have been characterized as doing a type of painting described as lyrical abstraction.


Magic Realism

Magic realism is a style of literary fiction and art. It paints a realistic view of the world while also adding magical elements, often blurring the lines between fantasy and reality. Magical realism, perhaps the most common term, often refers to literature in particular, with magical or supernatural phenomena presented in an otherwise real-world or mundane setting, commonly found in novels and dramatic performances. Despite including certain magic elements, it is generally considered to be a different genre from fantasy because magical realism uses a substantial amount of realistic detail and employs magical elements to make a point about reality, while fantasy stories are often separated from reality. Magical realism is often seen as an amalgamation of real and magical elements that produces a more inclusive writing form than either literary realism or fantasy.

The term magic realism is broadly descriptive rather than critically rigorous, and Matthew Strecher (1999) defines it as "what happens when a highly detailed, realistic setting is invaded by something too strange to believe." The term and its wide definition can often become confused, as many writers are categorized as magical realists. The term was influenced by a German and Italian painting style of the 1920s which were given the same name.

Magical realism is often associated with Latin-American literature, including founders of the genre, particularly the authors Gabriel García Márquez, Isabel Allende, Jorge Luis Borges, Juan Rulfo, Miguel Ángel Asturias, Elena Garro, Mireya Robles, Rómulo Gallegos and Arturo Uslar Pietri. In English literature, its chief exponents include Neil Gaiman, Salman Rushdie, Alice Hoffman, Nick Joaquin, and Nicola Barker. In Bengali literature, prominent writers of magic realism include Nabarun Bhattacharya, Akhteruzzaman Elias, Shahidul Zahir, Jibanananda Das and Syed Waliullah. In Japanese literature, one of the most important authors of this genre is Haruki Murakami. In Polish literature, magic realism is represented by Olga Tokarczuk, the 2018 Nobel Prize laureate in Literature.
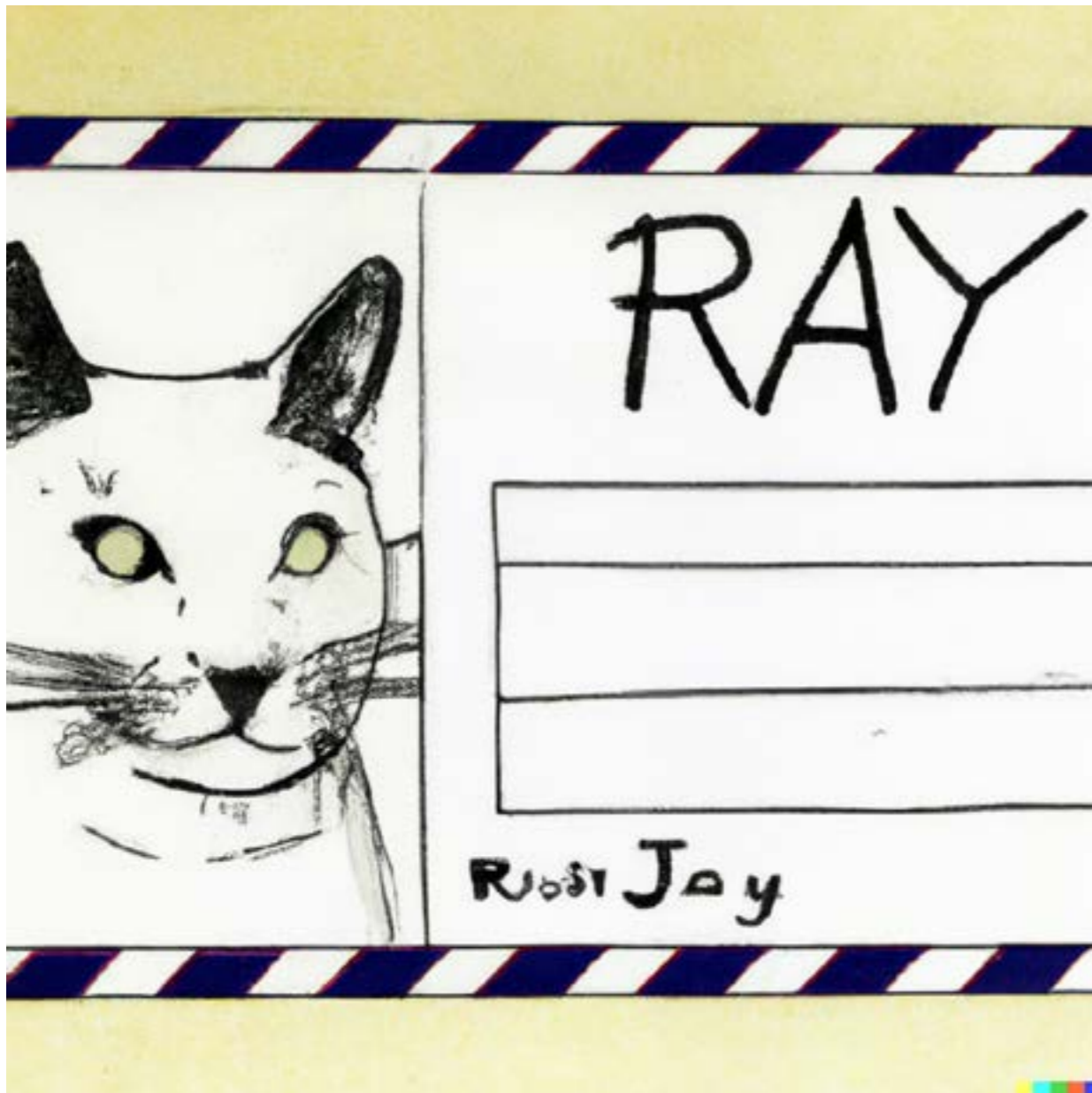
Mail Art

Mail art, also known as postal art and correspondence art, is an artistic movement centered on sending small-scale works through the postal service. It initially developed out of what eventually became Ray Johnson's New York Correspondence School and the Fluxus movements of the 1960s, though it has since developed into a global movement that continues to the present.

Media commonly used in mail art include postcards, paper, a collage of found or recycled images and objects, rubber stamps, artist-created stamps (called artistamps), and paint, but can also include music, sound art, poetry, or anything that can be put in an envelope and sent via post. Mail art is considered art once it is dispatched. Mail artists regularly call for thematic or topical mail art for use in (often unjuried) exhibition.

Mail artists appreciate interconnection with other artists. The artform promotes an egalitarian way of creating that frequently circumvents official art distribution and approval systems such as the art market, museums, and galleries. Mail artists rely on their alternative "outsider" network as the primary way of sharing their work, rather than being dependent on the ability to locate and secure exhibition space.

Mail art can be seen as anticipating the cyber communities founded on the Internet.

Mannerism

Mannerism, which may also be known as Late Renaissance, is a style in European art that emerged in the later years of the Italian High Renaissance around 1520, spreading by about 1530 and lasting until about the end of the 16th century in Italy, when the Baroque style largely replaced it. Northern Mannerism continued into the early 17th century.

Stylistically, Mannerism encompasses a variety of approaches influenced by, and reacting to, the harmonious ideals associated with artists such as Leonardo da Vinci, Raphael, Vasari, and early Michelangelo. Where High Renaissance art emphasizes proportion, balance, and ideal beauty, Mannerism exaggerates such qualities, often resulting in compositions that are asymmetrical or unnaturally elegant. Notable for its artificial (as opposed to naturalistic) qualities, this artistic style privileges compositional tension and instability rather than the balance and clarity of earlier Renaissance painting. Mannerism in literature and music is notable for its highly florid style and intellectual sophistication.

The definition of Mannerism and the phases within it continues to be a subject of debate among art historians. For example, some scholars have applied the label to certain early modern forms of literature (especially poetry) and music of the 16th and 17th centuries. The term is also used to refer to some late Gothic painters working in northern Europe from about 1500 to 1530, especially the Antwerp Mannerists—a group unrelated to the Italian movement. Mannerism has also been applied by analogy to the Silver Age of Latin literature.

Massurrealism

Massurrealism is a portmanteau word coined in 1992 by American artist James Seehafer, who described a trend among some postmodern artists that mix the aesthetic styles and themes of surrealism and mass media—including pop art.

Massurrealism is a development of surrealism that emphasizes the effect of technology and mass media on contemporary surrealist imagery. James Seehafer who is credited with coining the term in 1992[1] said that he was prompted to do so because there was no extant definition to accurately characterize the type of work he was doing, which combined elements of surrealism and mass media, the latter consisting of technology and pop art—"a form of technology art." He had begun his work by using a shopping cart, and then incorporating collages of colour photocopies and spray paint with the artist's traditional medium of oil paint.

In 1995, he assembled a small group show near New York City and found a local cyber-cafe, where he started to post material about massurrealism on internet arts news groups, inspiring some German art students to stage a massurrealist show. The next year he started his own web site, www.massurrealism.com and began to receive work from other artists, both mixed media and digitally-generated. He credits the World Wide Web with a major role in communicating massurrealism, which spread interest from artists in Los Angeles, Mexico[3] and then Europe. Seehafer has said:

I am not being credited with inventing a new technique, nor I don't think I should be credited with starting a new art movement, but rather simply coining a word to categorize the type of modern day surrealist art that had been lacking in definition. As a result, word "massurrealism" has received a lot of enthusiasm from artists. Though there are some who feel that defining something essentially limits it, the human condition has always had the need to categorize and classify everything in life.

Maximalism

In the arts, maximalism, a reaction against minimalism, is an aesthetic of excess. The philosophy can be summarized as "more is more", contrasting with the minimalist motto "less is more".

Maximalism as a term in the plastic arts is used by art historian Robert Pincus-Witten to describe a group of artists, including future Oscar-nominated filmmaker Julian Schnabel and David Salle, associated with the turbulent beginnings of Neo-expressionism in the late 1970s. These artist were in part "stimulated out of sheer despair with so long a diet of Reductivist Minimalism". This maximalism was prefigured in the mid-1960s by certain psychoanalytically oriented paintings by Gary Stephan.

Charlotte Rivers describes how "maximalism celebrates richness and excess in graphic design", characterized by decoration, sensuality, luxury and fantasy, citing examples from the work of illustrator Kam Tang and artist Julie Verhoeven.

Art historian Gao Minglu connects maximalism in Chinese visual art to the literary definition by describing the emphasis on "the spiritual experience of the artist in the process of creation as a self-contemplation outside and beyond the artwork itself...These artists pay more attention to the process of creation and the uncertainty of meaning and instability in a work. Meaning is not reflected directly in a work because they believe that what is in the artist's mind at the moment of creation may not necessarily appear in his work." Examples include the work of artists Ding Yi and Li Huasheng.

Metaphysical Painting 🐱

Metaphysical painting (Italian: pittura metafisica) or metaphysical art was a style of painting developed by the Italian artists Giorgio de Chirico and Carlo Carrà. The movement began in 1910 with de Chirico, whose dreamlike works with sharp contrasts of light and shadow often had a vaguely threatening, mysterious quality, "painting that which cannot be seen". De Chirico, his younger brother Alberto Savinio, and Carrà formally established the school and its principles in 1917.

Giorgio de Chirico, unlike many artists of his generation, found little to admire in the works of Cézanne and other French modernists, but was inspired by the paintings of the Swiss Symbolist Arnold Böcklin and the work of German artists such as Max Klinger.[2] His painting The Enigma of an Autumn Afternoon (c. 1910) is considered his first Metaphysical work; it was inspired by what de Chirico called a "revelation" that he experienced in Piazza Santa Croce in Florence. In subsequent works he developed a disquieting imagery of deserted squares, often bordered by steeply receding arcades shown in a raking light. Tiny figures in the distance cast long shadows, or in place of figures there are featureless dressmakers' mannequins. The effect was to produce a sense of dislocation in time and space.

In 1913, Guillaume Apollinaire made the first use of the term "metaphysical" to describe de Chirico's paintings.

Mingei

The concept of mingei variously translated into English as "folk craft", "folk art" or "popular art", was developed from the mid-1920s in Japan by a philosopher and aesthete, Yanagi Sōetsu (1889–1961), together with a group of craftsmen, including the potters Hamada Shōji (1894–1978) and Kawai Kanjirō (1890–1966). As such, it was a conscious attempt to distinguish ordinary crafts and functional utensils (pottery, lacquerware, textiles, and so on) from "higher" forms of art — at the time much admired by people during a period when Japan was going through rapid westernisation, industrialisation, and urban growth. In some ways, therefore, mingei may be seen as a reaction to Japan's rapid modernisation processes.

The philosophical pillar of mingei is "ordinary people's crafts" (minshūteki na kōgei). Yanagi theoretical and aesthetic proposition was that beauty was to be found in ordinary and utilitarian everyday objects made by nameless and unknown craftsmen — as opposed to higher forms of art created by named artists. In his first book outlining his concept of mingei, originally published in 1928, he argued that utilitarian objects made by the common people were "beyond beauty and ugliness", and outlined a number of criteria that he considered essential to "true" mingei folk crafts.

Yanagi's main focus was on beauty. The beauty of folk crafts, he argued, lay in: (1) the use of natural materials and "natural" hand-made production; (2) traditional methods and design; (3) simplicity and (4) functionality in form and design; (5) plurality, meaning that folk crafts could be copied and reproduced in quantity, leading to (6) inexpensiveness. Beauty was also be found in (7) the fact that folk crafts should be made by anonymous — or "unknown" — craftsmen,[8] and not by well-known named artists. Finally, (8) there was the "beauty of health", whereby a healthy attitude during the manufacture of folk crafts led to healthy crafts.

Minimalism

In visual arts, music, and other media, minimalism is an art movement that began in post–World War II Western art, most strongly with American visual arts in the 1960s and early 1970s. Prominent artists associated with minimalism include Donald Judd, Agnes Martin, Dan Flavin, Carl Andre, Robert Morris, Anne Truitt, and Frank Stella. The movement is often interpreted as a reaction against abstract expressionism and modernism; it anticipated contemporary postminimal art practices, which extend or reflect on minimalism's original objectives.

Minimalism in music often features repetition and gradual variation, such as the works of La Monte Young, Terry Riley, Steve Reich, Philip Glass, Julius Eastman, and John Adams. The term minimalist often colloquially refers to anything that is spare or stripped to its essentials. It has accordingly been used to describe the plays and novels of Samuel Beckett, the films of Robert Bresson, the stories of Raymond Carver, and the automobile designs of Colin Chapman. The word was first used in English in the early 20th century to describe a 1915 composition by the Russian painter Kasimir Malevich, Black Square.

Modernism

Modernism is both a philosophical and arts movement that arose from broad transformations in Western society during the late 19th and early 20th centuries. The movement reflected a desire for the creation of new forms of art, philosophy, and social organization which reflected the newly emerging industrial world, including features such as urbanization, new technologies, and war. Artists attempted to depart from traditional forms of art, which they considered outdated or obsolete. The poet Ezra Pound's 1934 injunction to "Make it New" was the touchstone of the movement's approach.

Modernist innovations included abstract art, the stream-of-consciousness novel, montage cinema, atonal and twelve-tone music, and divisionist painting. Modernism explicitly rejected the ideology of realism and made use of the works of the past by the employment of reprise, incorporation, rewriting, recapitulation, revision and parody. Modernism also rejected the certainty of Enlightenment thinking, and many modernists also rejected religious belief. A notable characteristic of modernism is self-consciousness concerning artistic and social traditions, which often led to experimentation with form, along with the use of techniques that drew attention to the processes and materials used in creating works of art.

While some scholars see modernism continuing into the 21st century, others see it evolving into late modernism or high modernism. Postmodernism is a departure from modernism and rejects its basic assumptions.

Modular Constructivism

Modular constructivism is a style of sculpture that emerged in the 1950s and 1960s and was associated especially with Erwin Hauer and Norman Carlberg. It is based on carefully structured modules which allow for intricate and in some cases infinite patterns of repetition, sometimes used to create limitless, basically planar, screen-like formations, and sometimes employed to make more multidimensional structures. Designing these structures involves intensive study of the combinatorial possibilities of sometimes quite curvilinear and fluidly shaped modules, creating a seamless, quasi-organic unity that can be either rounded and self-enclosed, or open and potentially infinite. The latter designs have proved useful and attractive for use in eye-catching architectural walls and screens, often featuring complex patterns of undulating, tissue-like webbing, with apertures which transmit and filter light, while generating delicate patterns of shadow.

Writing in Architecture Week (August 4, 2004), Hauer explains that

"Continuity and potential infinity have been at the very center of my sculpture from early on." Hauer made an extensive study of biomorphic form, especially what he calls "saddle surfaces," which combine convex and concave curvature and thus allow for smooth self-combination, sometimes in multiple dimensions. Another inspiration is the sculpture of Henry Moore, with its fluid curves and porosity.

Hauer's enthusiasm caught the imagination of his colleague at Yale, Norman Carlberg. Both were devoted students of the arch-formalist Josef Albers. Indeed, from the beginning, there was in this modular approach to sculpture an implicit formalism and even minimalism which held itself aloof from some of the other artistic trends of the time, such as the pop art and post-modernism that were just beginning to emerge. As Carlberg recalls, within his artistic circle "you analysed, you looked at something, but you looked at it formally just for what it was and the message was almost always out of it."

Naïve Art

Naïve art is usually defined as visual art that is created by a person who lacks the formal education and training that a professional artist undergoes (in anatomy, art history, technique, perspective, ways of seeing). When this aesthetic is emulated by a trained artist, the result is sometimes called primitivism, pseudo-naïve art, or faux naïve art.

Unlike folk art, naïve art does not necessarily derive from a distinct popular cultural context or tradition;[1] indeed, at least in the advanced economies and since the Printing Revolution, awareness of the local fine art tradition has been inescapable, as it diffused through popular prints and other media. Naïve artists are aware of "fine art" conventions such as graphical perspective and compositional conventions, but are unable to fully use them, or choose not to. By contrast, outsider art (art brut) denotes works from a similar context but which have only minimal contact with the mainstream art world.

Naïve art is recognized, and often imitated, for its childlike simplicity and frankness. Paintings of this kind typically have a flat rendering style with a rudimentary expression of perspective. One particularly influential painter of "naïve art" was Henri Rousseau (1844–1910), a French Post-Impressionist who was discovered by Pablo Picasso.

The definition of the term, and its "borders" with neighbouring terms such as folk art and outsider art, has been a matter of some controversy. Naïve art is a term usually used for the forms of fine art, such as paintings and sculptures, but made by a self-taught artist, while objects with a practical use come under folk art. But this distinction has been disputed. Another term that may be used, especially of paintings and architecture, is "provincial", essentially used for work by artists who had received some conventional training, but whose work unintentionally falls short of metropolitan or court standards.

Neoclassicism

Neoclassicism (also spelled Neo-classicism) was a Western cultural movement in the decorative and visual arts, literature, theatre, music, and architecture that drew inspiration from the art and culture of classical antiquity. Neoclassicism was born in Rome largely thanks to the writings of Johann Joachim Winckelmann, at the time of the rediscovery of Pompeii and Herculaneum, but its popularity spread all over Europe as a generation of European art students finished their Grand Tour and returned from Italy to their home countries with newly rediscovered Greco-Roman ideals. The main Neoclassical movement coincided with the 18th-century Age of Enlightenment, and continued into the early 19th century, laterally competing with Romanticism. In architecture, the style continued throughout the 19th, 20th and up to the 21st century.

European Neoclassicism in the visual arts began c. 1760 in opposition to the then-dominant Rococo style. Rococo architecture emphasizes grace, ornamentation and asymmetry; Neoclassical architecture is based on the principles of simplicity and symmetry, which were seen as virtues of the arts of Rome and Ancient Greece, and were more immediately drawn from 16th-century Renaissance Classicism. Each "neo"-classicism selects some models among the range of possible classics that are available to it, and ignores others. The Neoclassical writers and talkers, patrons and collectors, artists and sculptors of 1765–1830 paid homage to an idea of the generation of Phidias, but the sculpture examples they actually embraced were more likely to be Roman copies of Hellenistic sculptures. They ignored both Archaic Greek art and the works of Late Antiquity. The "Rococo" art of ancient Palmyra came as a revelation, through engravings in Wood's The Ruins of Palmyra. Even Greece was all-but-unvisited, a rough backwater of the Ottoman Empire, dangerous to explore, so Neoclassicists' appreciation of Greek architecture was mediated through drawings and engravings, which subtly smoothed and regularized, "corrected" and "restored" the monuments of Greece, not always consciously.

Neo-Dada

Neo-Dada was a movement with audio, visual and literary manifestations that had similarities in method or intent with earlier Dada artwork. It sought to close the gap between art and daily life, and was a combination of playfulness, iconoclasm, and appropriation. In the United States the term was popularized by Barbara Rose in the 1960s and refers primarily, although not exclusively, to work created in that and the preceding decade. There was also an international dimension to the movement, particularly in Japan and in Europe, serving as the foundation of Fluxus, Pop Art and Nouveau réalisme.

Neo-Dada has been exemplified by its use of modern materials, popular imagery, and absurdist contrast. It was a reaction to the personal emotionalism of Abstract Expressionism and, taking a lead from the practice of Marcel Duchamp and Kurt Schwitters, denied traditional concepts of aesthetics.

Neo-expressionism

Neo-expressionism is a style of late modernist or early-postmodern painting and sculpture that emerged in the late 1970s. Neo-expressionists were sometimes called Transavantgarde, Junge Wilde or Neue Wilden ('The new wild ones'; 'New Fauves' would better meet the meaning of the term). It is characterized by intense subjectivity and rough handling of materials.

Neo-expressionism developed as a reaction against conceptual art and minimal art of the 1970s. Neo-expressionists returned to portraying recognizable objects, such as the human body (although sometimes in an abstract manner), in a rough and violently emotional way, often using vivid colors. It was overtly inspired by

German Expressionist painters, such as Emil Nolde, Max Beckmann, George Grosz, Ernst Ludwig Kirchner, James Ensor and Edvard Munch. It is also related to American Lyrical Abstraction painting of the 1960s and 1970s, The Hairy Who movement in Chicago, the Bay Area Figurative School of the 1950s and 1960s, the continuation of Abstract Expressionism, precedents in Pop Painting, and New Image Painting: a vague late 1970s term applied to painters who employed a strident figurative style with cartoon-like imagery and abrasive handling owing something to Neo-Expressionism. The New Image Painting term was given currency by a 1978 exhibition entitled New Image Painting held at the Whitney Museum.


Neo-Fauvism

Neo-Fauvism was a poetic style of painting from the mid-1920s proposed as a challenge to Surrealism.

The magazine Cahiers d'Art was launched in 1926 and its writers mounted a challenge to the Surrealist practice of automatism by seeing it not in terms of unconscious expression, but as another development of traditional artistry. They identified a group of artists as the exponents of this and termed them Neo-Fauves.

Although these artists were later mostly forgotten, the movement had an effect of disillusioning the Surrealist group with the technique of graphic automatism as a revolutionary means of by-passing conventional aesthetics, ideology and commercialism.

Neo-Fauvism has been seen as the last trend within painting that could be marketed as a coherent style.
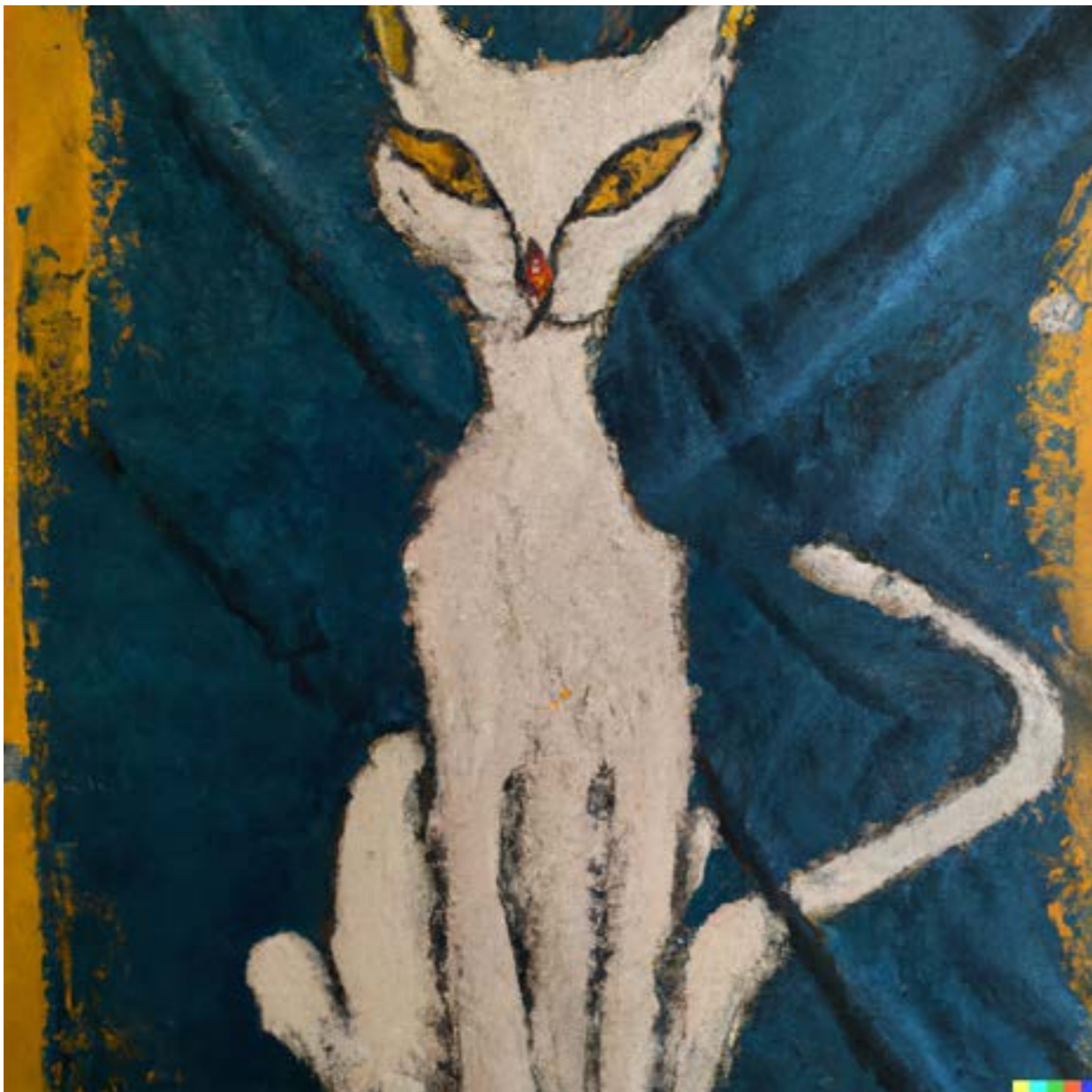
Neo-Figurative

Nueva Figuración (translated New Figuration or Neofiguration) was an artistic movement in Latin America, specifically Argentina, Mexico, and Venezuela, that embraced a new form of figurative art in response to both abstraction and traditional forms of representation. Artists advocated a return to the human figure and everyday reality. They also rejected the aestheticized forms of traditional art, employing informal techniques, expressionism, and collage.

By the 1950s, informalist and geometric abstraction had gained prominence throughout Latin America. However, various artists felt that these styles lacked relevance for what was actually happening in society. They wanted to incorporate a more expressive style and recapture the figure in their works. They did not want to go back to the social and political figuration that was practiced in the 1930s and 1940s, but rather focus on more subjective experience. These artists were concerned with the way individuals interacted with society, and Neofiguration was a way for artists to meaningfully engage with the politics and culture within their respective countries. In Mexico, Venezuela, and Argentina, Neofiguration referenced previous themes found in abstraction, such as the informal use of line and color, but also including the human figure. In Colombia, Neofiguration was developed more out of the academic tradition, as seen in Fernando Botero.
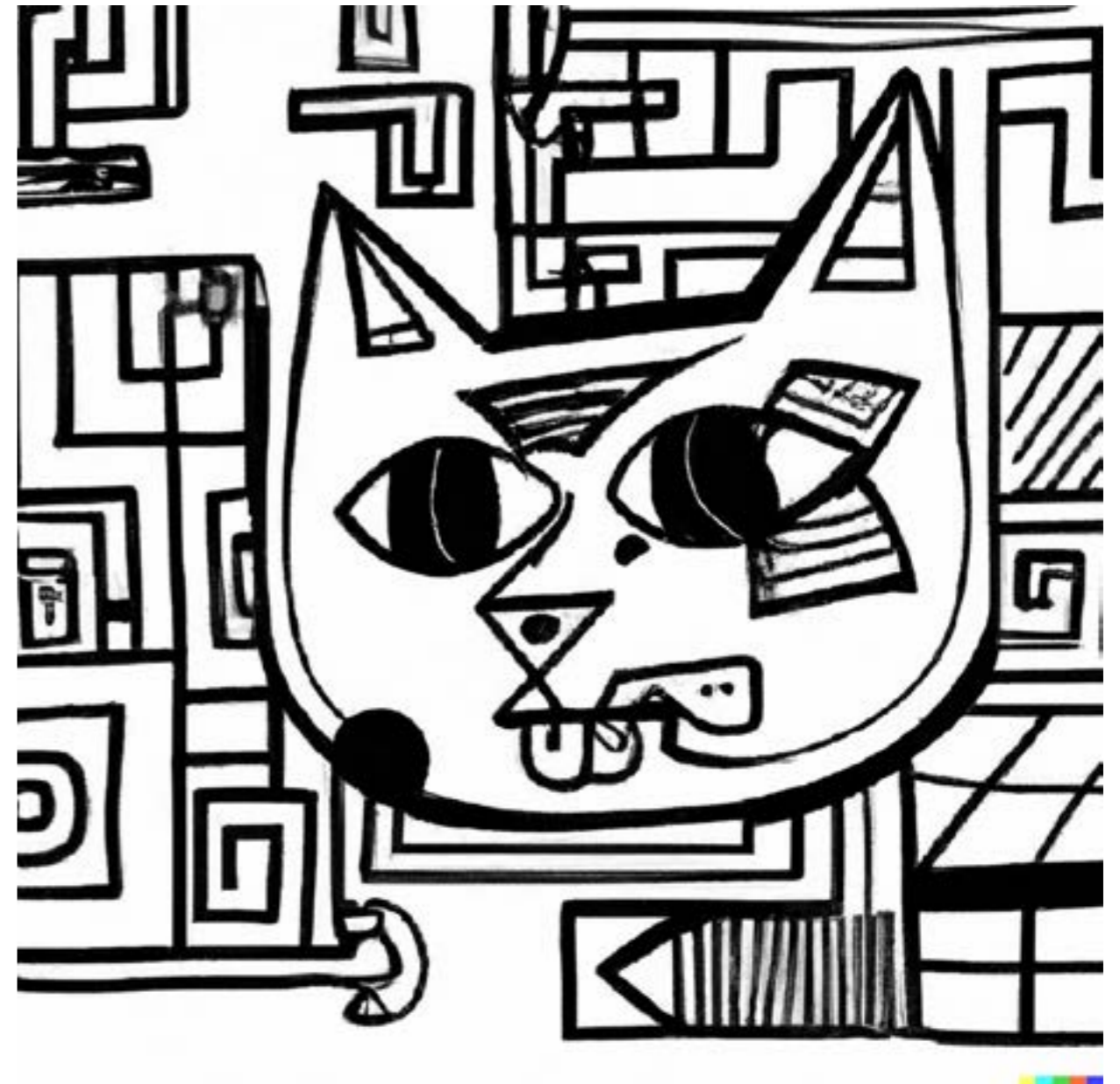
Neogeo

Neo-geo or Neo-Geometric Conceptualism was an art movement from the 1980s that utilizes geometric abstraction and criticizes the industrialism and consumerism of modern society. The usage of the term neo-geo began when it was first used in reference to a 1986 exhibition at the Sonnabend Gallery in SoHo that included the artwork of Ashley Bickerton, Jeff Koons, Peter Halley and Meyer Vaisman. According to artist Michael Young, Neo-geo artwork recognizes technology as both a promise and a threat.

Neo-geo artwork was influenced by earlier movements of the twentieth century, including minimalism, pop art, and op art. Additionally, ideas about postmodernism and hyperreality inspired those within the neo-geo movement. Many neo-geo artists were influenced by French thinker Jean Baudrillard. One of Baudrillard's arguments is that needs are constructed rather than natural. According to Tate, Geometry was a way in which artists represented ideas like Jean Baudrillard's, with geometry as a metaphor for the modern world because shapes are constructed.

Neoism

Neoism is a parodistic -ism. It refers both to a specific subcultural network of artistic performance and media experimentalists, and, more generally, to a practical underground philosophy. It operates with collectively shared pseudonyms and identities, pranks, paradoxes, plagiarism and fakes, and has created multiple contradicting definitions of itself in order to defy categorization and historization.

Neoism, as a name for a different context, was coined in 1914 by the American satirist Franklin P. Adams as a parody of modern arts Sydney J. Bounds used the word as the name of a planet in his 1977 science fiction story No Way Back. In 1979, the name was reinitiated by Istvan Kantor (aka Monty Cantsin) for a subcultural -ism that grew out of the mail art network, particularly those parts of mail art that emphasized—rather than the exchange of artwork—alternative lifestyles, pranks, practical jokes, the use of pseudonyms and experimentation with identity[citation needed] In 1980 Monty spent two weeks at mail artist Ginny Lloyd's San Francisco Storefront., a one year living art project holding art events and installations in a storefront window. He lived in the space, compiled writings and launched his Blood Campaign.

Centered on the idea of the "open pop star" or multiple persona Monty Cantsin in Montreal, Quebec, Canada, New York, New York and Baltimore, Maryland in the United States. Neoism quickly spread to other places in America, Europe and Australia and involved up to two dozens of Neoists. Until the late 1980s and before the mass availability of the Internet, the mail art network continued to be used as the main communication and propaganda channel for Neoism.

For these purposes, Neoists employed performance, video, small press publications and computer viruses, but also food (Chapati), flaming steam irons and metal coat hangers (used as telepathic antennas). Borrowing from Thomas Pynchon, Neoism could be more suitably called an "anarchist miracle" of an international network of highly eccentric persons collaborating, often with extremist intensity, under the one shared identity of Monty Cantsin and Neoism.


Neo-Primitivism

Neo-primitivism was a Russian art movement which took its name from the 31-page pamphlet Neo-primitivizm, by Aleksandr Shevchenko (1913). It is considered a type of avant-garde movement and is proposed as a new style of modern painting which fuses elements of Cézanne, Cubism and Futurism with traditional Russian 'folk art' conventions and motifs, notably the Russian icon and the lubok.

Neo-primitivism replaced the symbolist art of the Blue Rose movement. The nascent movement was embraced due to its predecessor's tendency to look backwards so that it passed its creative zenith. A conceptualization of neo-primitivism describes it as an anti-primitivist Primitivism since it questions the primitivist's Eurocentric universalism. This view presents neo-primitivism as a contemporary version that repudiates previous primitivist discourses. Some characteristics of neo-primitivist art include the use of bold colours, original designs, and expressiveness. These are demonstrated in the works of Paul Gauguin, which feature vivid hues and flat forms instead of three-dimensional perspective. Igor Stravinsky was another neo-primitivist known for his children's pieces, which were based on Russian folklore. Several neo-primitivist artists were also previous members of the Blue Rose group.
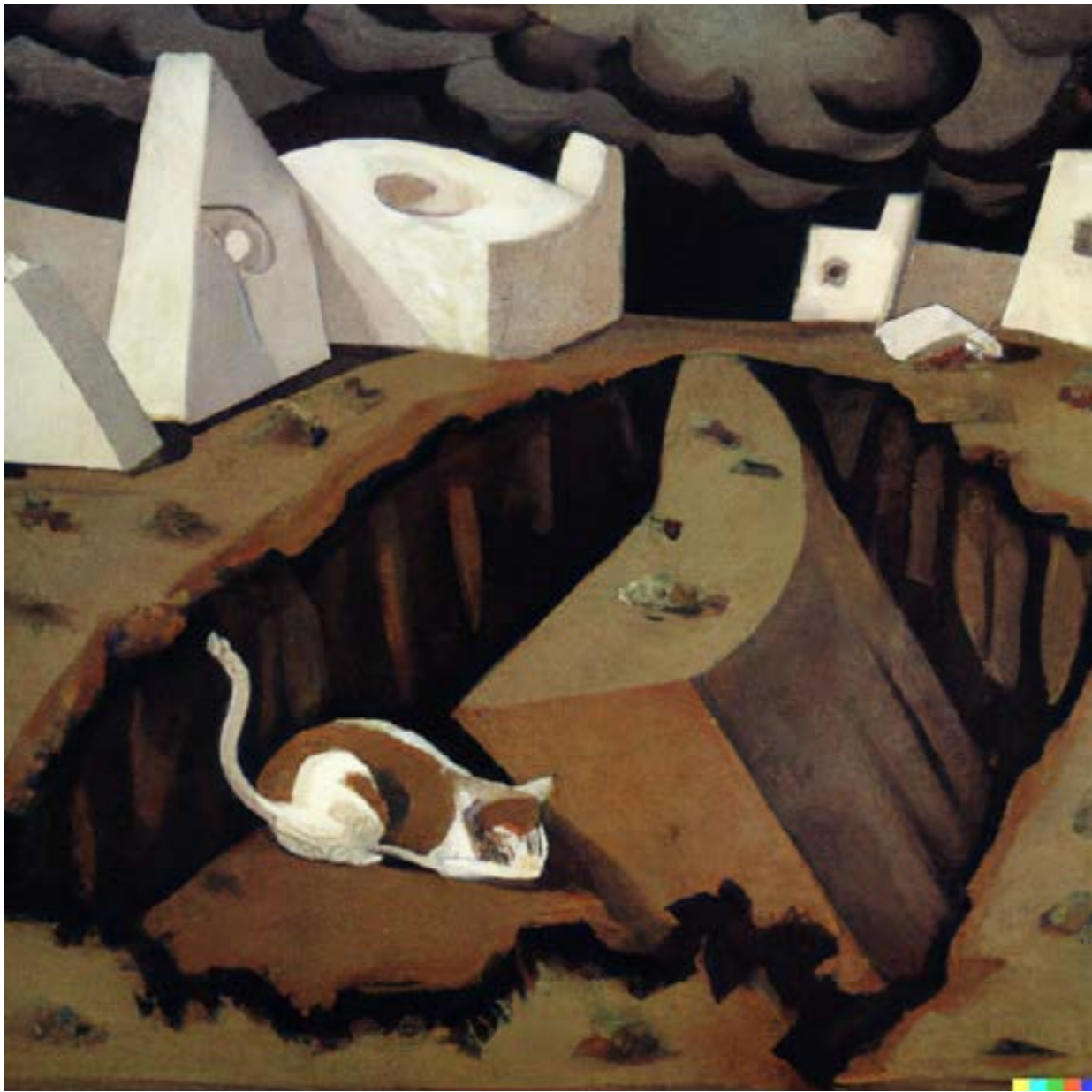
Neo-Romanticism

The term neo-romanticism is used to cover a variety of movements in philosophy, literature, music, painting, and architecture, as well as social movements, that exist after and incorporate elements from the era of Romanticism.

It has been used with reference to late-19th-century composers such as Richard Wagner particularly by Carl Dahlhaus who describes his music as "a late flowering of romanticism in a positivist age". He regards it as synonymous with "the age of Wagner", from about 1850 until 1890—the start of the era of modernism, whose leading early representatives were Richard Strauss and Gustav Mahler (Dahlhaus 1979, 98–99, 102, 105). It has been applied to writers, painters, and composers who rejected, abandoned, or opposed realism, naturalism, or avant-garde modernism at various points in time from about 1840 down to the present.

Net Art

Internet art (also known as net art) is a form of new media art distributed via the Internet. This form of art circumvents the traditional dominance of the physical gallery and museum system. In many cases, the viewer is drawn into some kind of interaction with the work of art. Artists working in this manner are sometimes referred to as net artists.

Net artists may use specific social or cultural internet traditions to produce their art outside of the technical structure of the internet. Internet art is often — but not always — interactive, participatory, and multimedia-based. Internet art can be used to spread a message, either political or social, using human interactions.

The term Internet art typically does not refer to art that has been simply digitized and uploaded to be viewable over the Internet, such as in an online gallery. Rather, this genre relies intrinsically on the Internet to exist as a whole, taking advantage of such aspects as an interactive interface and connectivity to multiple social and economic cultures and micro-cultures, not only web-based works.

New media theorist and curator Jon Ippolito defined "Ten Myths of Internet Art" in 2002. He cites the above stipulations, as well as defining it as distinct from commercial web design, and touching on issues of permanence, archivability, and collecting in a fluid medium.

New Objectivity

The New Objectivity (in German: Neue Sachlichkeit) was a movement in German art that arose during the 1920s as a reaction against expressionism. The term was coined by Gustav Friedrich Hartlaub, the director of the Kunsthalle in Mannheim, who used it as the title of an art exhibition staged in 1925 to showcase artists who were working in a post-expressionist spirit. As these artists—who included Max Beckmann, Otto Dix, George Grosz, Christian Schad, Rudolf Schlichter and Jeanne Mammen—rejected the self-involvement and romantic longings of the expressionists, Weimar intellectuals in general made a call to arms for public collaboration, engagement, and rejection of romantic idealism.

Although principally describing a tendency in German painting, the term took a life of its own and came to characterize the attitude of public life in Weimar Germany as well as the art, literature, music, and architecture created to adapt to it. Rather than some goal of philosophical objectivity, it was meant to imply a turn towards practical engagement with the world—an all-business attitude, understood by Germans as intrinsically American.

The movement essentially ended in 1933 with the end of the Weimar Republic and the beginning of the Nazi dictatorship.
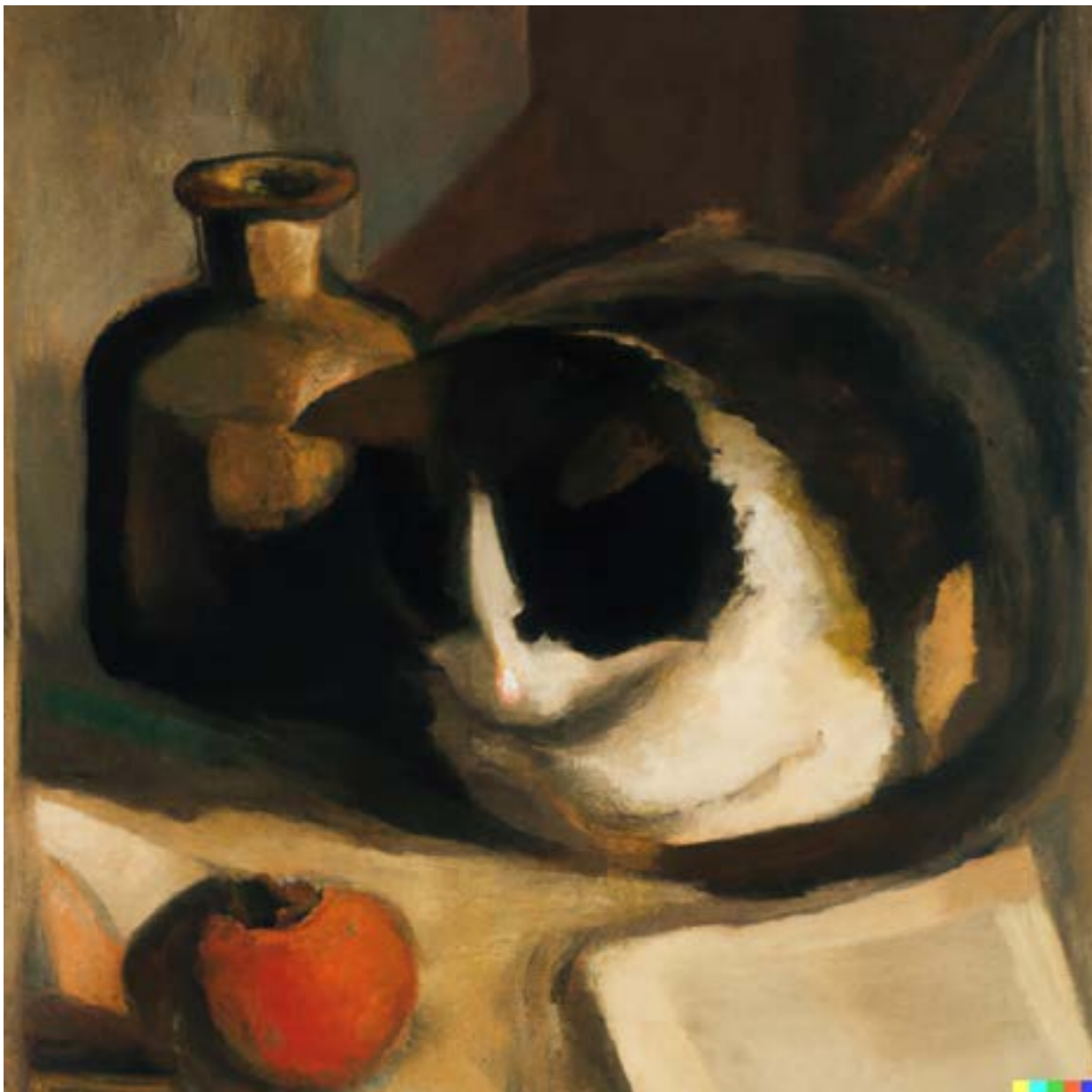
New Sculpture

New Sculpture was a movement in late 19th-century British sculpture with an emphasis on naturalistic poses and spiritual subjects. The movement was characterised by the production of free-standing statues and statuettes of 'ideal' figures from poetry or mythology. These figures were usually in bronze but a mixture of materials, such as ivory and gem stones, to give a polychromic effect, were also used. "New Sculpture" is most closely associated with the period from 1880 to 1910, although some artists continued to work in the style much further into the 20th-century.

The term "New Sculpture" was coined by the art critic Edmund Gosse, who wrote a four-part series for The Art Journal in 1894. After a protracted period of a stylized neoclassicism, sculpture in the last quarter of the century began to explore a greater degree of naturalism and wider range of subject matter. The French sculptor Jules Dalou, in his eight-year English exile after the Paris Commune events in 1871, taught modelling at the South Kensington School of Art, and then at the Lambeth School of Art. He profoundly influenced a new generation of British sculptors, helping to usher in a new approach to the medium.

The catalyst for this development is usually understood to be the exhibition, in 1877, of Frederic Leighton's An Athlete Wrestling with a Python This was Leighton's first major sculpture, and he intended it as a challenge to the prevailing styles of sculpture. It reflected his interest in a more dynamic and vibrant representation of the human body and a shift from easily legible and didactic subject matter.

Whereas the major French alternative to mid-19th-century sculpture, Auguste Rodin, increasingly left the accurate representation of the human body behind, the New Sculptors by and large chose to grapple with issues arising from the naturalistic representation of the body and the detailed rendering of its surface variations. The New Sculpture does not represent one singular style, but rather a range of options developed to make sculpture more vital and lifelike.

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Northwest School

The style of the Northwest School is characterized by the use of symbols of the nature of Western Washington, as well as the diffuse lighting characteristic of the Skagit Valley area. The lighting and choice of earthy tonal ranges in the color is one of the most important qualities of Northwest art. Tobey, whose artwork did not include as much natural Northwest subject matter, is identified as Northwest style because of the soft pastel colors which he used, and the dark mist chroma of lighting, with few stark shadows.

The Northwest artists were labeled as mystics, although some forcefully denied this label. They denied being a "school" of art, but they did know one another. Callahan hosted salons in which the others participated. Anderson and Graves travelled together and painted in the North Cascades and elsewhere.

Dealers such as Zoe Dusanne, Gordon Woodside and John Braseth of the Woodside/Braseth Gallery, as well as museum professionals grouped the four artists together, as did journalists. Their styles showed unifying themes that suggested something unique and previously unseen from this geographic area. A review of the titles of some of the paintings leads to spiritual interpretations of northwest life.

In addition to the local natural setting and the Asian influence, the Northwest School also shows some influence from surrealism, cubism and abstract expressionism. The cubist influence is shown to some extent in Kenneth Callahan's Prism and the Dark Globe (1946) and Tobey's Western Town (1944). All these artists both loved the pacific northwest and were keenly aware of the larger world of which it was part. Their work was recognized for being both essentially northwest and far from provincial.
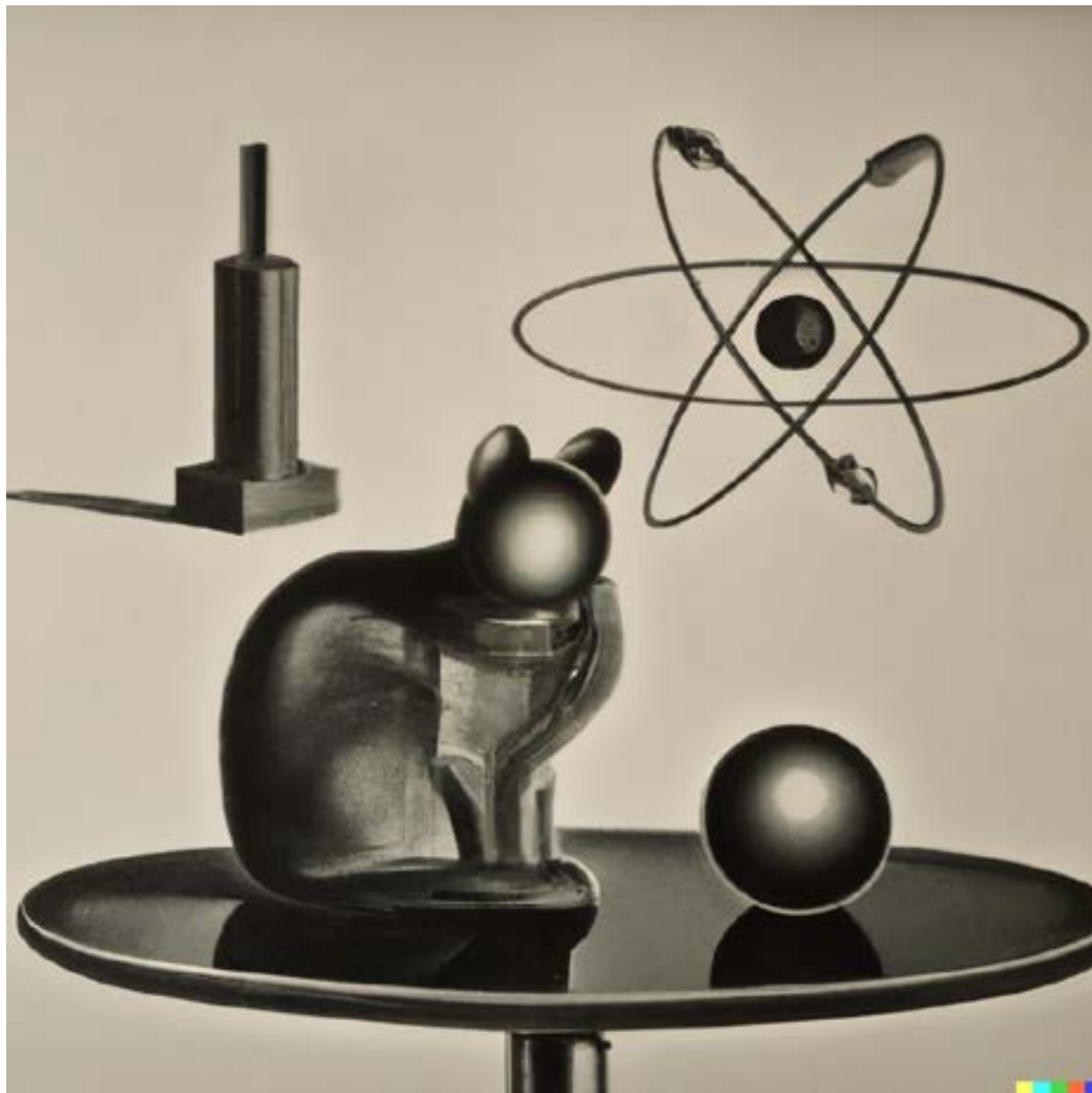
Nuclear Art

Nuclear art was an artistic approach developed by some artists and painters, after the bombings of Hiroshima and Nagasaki.

In the days, weeks and years following the atomic bombing of Japan, trained and untrained artists who survived the bombings began documenting their experiences in artworks. The U.S. occupation authorities controlled the release of photographs and film footage of these events, while photographers and artists on the ground continued to produce visual representations of the effects of nuclear warfare. Photographer Yōsuke Yamahata began taking photographs of Nagasaki on August 10, 1945 (the day after the bombing), however his photographs were not released to the public until 1952 when the magazine Asahi Gurafu published them.

Objective Abstraction

Objective abstraction was a British art movement c. 1933—1936.

Objective abstraction was a form of abstract art developed by a group of British artists in 1933. Experimentation was prevalent in British art at the time.

The main figures were Graham Bell, William Coldstream, Edgar Hubert, Rodrigo Moynihan and Geoffrey Tibble.

The movement was short-lived lasting only a few years. Many of the artists involved went on to be part of the realist Euston Road School.

William Townsend told the Tate Gallery that 'the style originated with Geoffrey Tibble in the latter half of 1933. It was immediately taken up by Rodrigo Moynihan and at the same time or shortly after by Edgar Hubert'. According to Townsend, early paintings by the group were derived from external objects but they became increasingly abstract.

The more abstract paintings, that came to represent the movements style, were created using improvised freely applied brushstrokes.

In 1934, the exhibition Objective Abstractions was held at the Zwemmer Gallery showing the group's work, except Hubert's. The exhibition catalogue states that Graham Bell, Rodrigo Moynihan, Ceri Richards, Ivon Hitchens, Geoffrey Tibble and Victor Pasmore exhibited paintings.

Op Art

Op art, short for optical art, is a style of visual art that uses optical illusions.

Op art works are abstract, with many better known pieces created in black and white. Typically, they give the viewer the impression of movement, hidden images, flashing and vibrating patterns, or of swelling or warping.

Op art is a perceptual experience related to how vision functions. It is a dynamic visual art that stems from a discordant figure–ground relationship that puts the two planes in a tense and contradictory juxtaposition. Artists create op art in two primary ways. The first, best known method, is to create effects through pattern and line. Often these paintings are black and white, or shades of gray (grisaille)—as in Bridget Riley's early paintings such as Current (1964), on the cover of The Responsive Eye catalog. Here, black and white wavy lines are close to one another on the canvas surface, creating a volatile figure–ground relationship. Getulio Alviani used aluminum surfaces, which he treated to create light patterns that

change as the watcher moves (vibrating texture surfaces). Another reaction that occurs is that the lines create after-images of certain colors due to how the retina receives and processes light. As Goethe demonstrates in his treatise Theory of Colours, at the edge where light and dark meet, color arises because lightness and darkness are the two central properties in the creation of color.

Beginning in 1965 Bridget Riley began to produce color-based op art; however, other artists, such as Julian Stanczak and Richard Anuszkiewicz, were always interested in making color the primary focus of their work. Josef Albers taught these two primary practitioners of the "Color Function" school at Yale in the 1950s. Often, colorist work is dominated by the same concerns of figure–ground movement, but they have the added element of contrasting colors that produce different effects on the eye. For instance, in Anuszkiewicz's "temple" paintings, the juxtaposition of two highly contrasting colors provokes a sense of depth in illusionistic three-dimensional space so that it appears as if the architectural shape is invading the viewer's space.

Orphism

Orphism or Orphic Cubism, a term coined by the French poet Guillaume Apollinaire in 1912, was an offshoot of Cubism that focused on pure abstraction and bright colors, influenced by Fauvism, the theoretical writings of Paul Signac, Charles Henry and the dye chemist Michel Eugène Chevreul. This movement, perceived as key in the transition from Cubism to Abstract art, was pioneered by František Kupka, Robert Delaunay and Sonia Delaunay, who relaunched the use of color during the monochromatic phase of Cubism. The meaning of the term Orphism was elusive when it first appeared and remains to some extent vague.

The Orphists were rooted in Cubism but tended towards a pure lyrical abstraction. They saw art as the unification of sensation and color. More concerned with sensation, they began with recognizable subjects, depicted with abstract structures. Orphism aimed to vacate recognizable subject matter by concentrating exclusively on form and color. The movement also strove toward the ideals of

Simultanism: endless interrelated states of being.

The decomposition of spectral light in Neo-Impressionist color theory of Paul Signac and Charles Henry played an important role in the development of Orphism. Robert Delaunay, Albert Gleizes, and Gino Severini all knew Henry personally. A mathematician, inventor, and esthetician, Henry brought emotional associational theory into the realm of art: something that ultimately influenced the Neo-Impressionists. Henry and Seurat agreed that the basic elements of art like words, could be treated independently, each with its own abstract quantity, independent of one another, or in unison, depending on the intention of the artist. "Seurat knows well" wrote Fénéton in 1889, "that the line, independent of its topographical role, possesses an assessable abstract value" in addition to the particles of color, and the relation to emotion of the viewer. The underlying theory behind Neo-Impressionsim had a lasting effect on the works of Delaunay.

Photorealism

Photorealism is a genre of art that encompasses painting, drawing and other graphic media, in which an artist studies a photograph and then attempts to reproduce the image as realistically as possible in another medium. Although the term can be used broadly to describe artworks in many different media, it is also used to refer specifically to a group of paintings and painters of the American art movement that began in the late 1960s and early 1970s.

Photorealist painting cannot exist without the photograph. In Photorealism, change and movement must be frozen in time which must then be accurately represented by the artist. Photorealists gather their imagery and information with the camera and photograph. Once the photograph is developed (usually onto a photographic slide) the artist will systematically transfer the image from the photographic slide onto canvases. Usually this is done either by projecting the slide onto the canvas or by using traditional grid techniques. The resulting images are often direct copies of the original photograph but are usually larger than the original photograph or slide. This results in the photorealist style being tight

and precise, often with an emphasis on imagery that requires a high level of technical prowess and virtuosity to simulate, such as reflections in specular surfaces and the geometric rigor of man-made environs.

The first generation of American Photorealists includes the painters Richard Estes, Ralph Goings, Chuck Close, Charles Bell, Audrey Flack, Don Eddy, Robert Bechtle, Ron Kleemann, Richard McLean, John Salt, Ben Schonzeit [de], and Tom Blackwell. Often working independently of each other and with widely different starting points, these original Photorealists routinely tackled mundane or familiar subjects in traditional art genres--landscapes (mostly urban rather than naturalistic), portraits, and still lifes.

With the birth of the Photorealist movement, many painters who were related to Photorealism, continued to pursue and refine their techniques; they became the second generation of Photorealists. These painters included John Baeder, Hilo Chen, Jack Mendenhall, David Parrish and Idelle Weber.


Paris School

The School of Paris (French: École de Paris) refers to the French and émigré artists who worked in Paris in the first half of the 20th century.

The School of Paris was not a single art movement or institution, but refers to the importance of Paris as a center of Western art in the early decades of the 20th century. Between 1900 and 1940 the city drew artists from all over the world and became a centre for artistic activity. School of Paris was used to describe this loose community, particularly of non-French artists, centered in the cafes, salons and shared workspaces and galleries of Montparnasse.

Before World War I the name was also applied to artists involved in the many collaborations and overlapping new art movements, between post-Impressionists and pointillism and Orphism, Fauvism and Cubism. In that period the artistic ferment took place in Montmartre and the well-established art scene there. But Picasso moved away, the war scattered almost everyone, by the 1920s Montparnasse had become a center of the avant-garde. After World War II the name was applied to another different group of abstract artists.
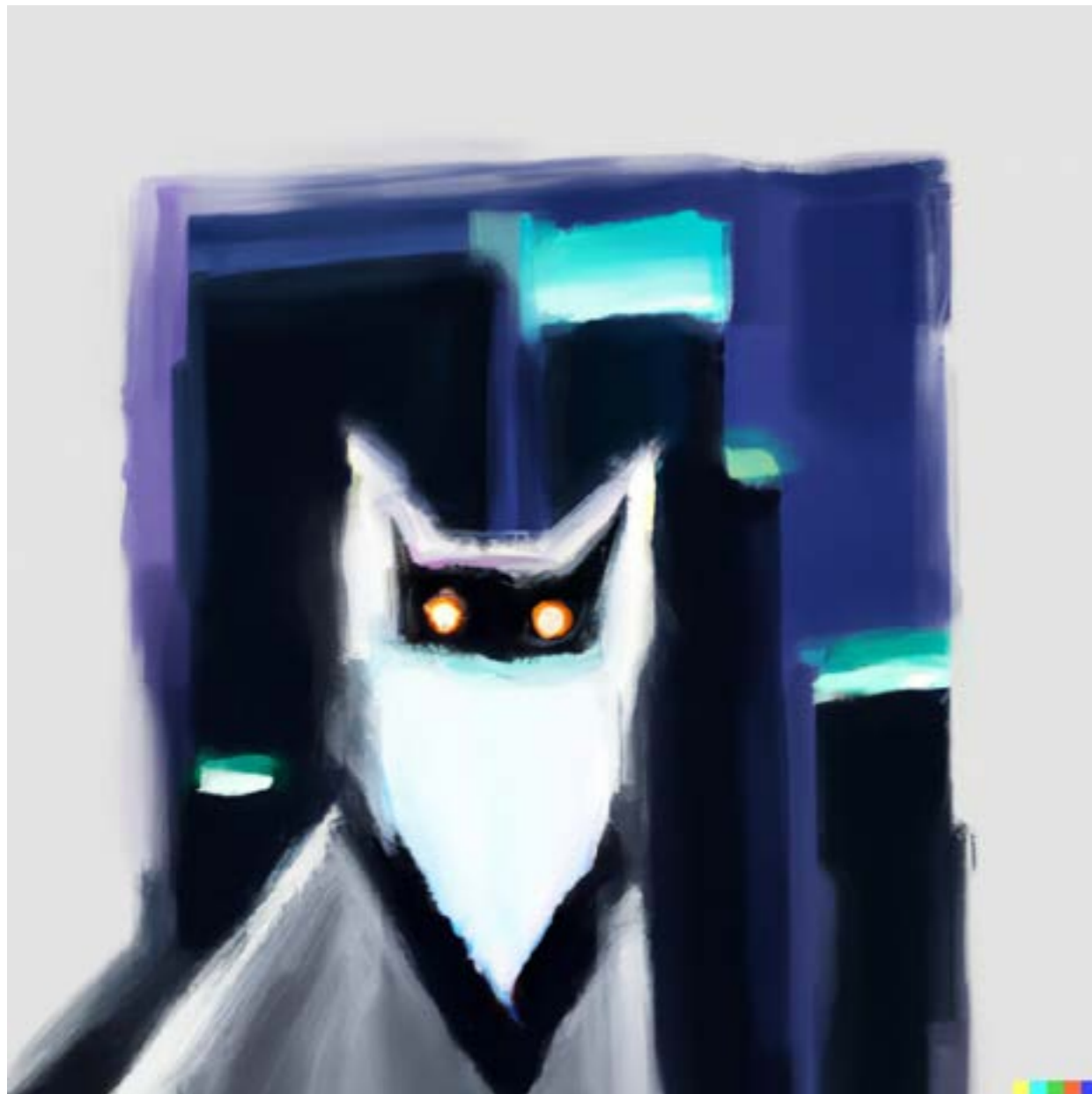
Panfuturism

Panfuturism (also known as Kverofuturism) is a Ukrainian avant-garde art movement developed by Mykhaylo Semenko, a Ukrainian poet.

Semenko outlined the following principles of Panfuturism in an essay, "What Panfuturism wants":

Panfuturism "wants to be a scientific system which is attained by its being a system universal and synthetic."

The goal of Panfuturism is to "abolish all 'isms' which is attained by neutralizing them...by regarding every single case as a private problem of the polyproblematic organism of art."

Panfuturism is a "proletarian system of art."

Panfuturism is an "organizational art."

Panfuturism "is the whole art."

Panfuturism "is at once Futurism, Cubism, Expressionism and Dadaism."

● Panfuturism Annotation ●

Panfuturism is simultaneously frustrating and liberating from the point of view of image creation. The author named in the prompt is the founder of the movement and is also a poet. In other words, the name does not associate with any existing visual work that might have been incorporated in the training of the image generators.

The generators are recognising that the prompt is not solely asking for a generic image of a cat (as is the case with the image associated with the Visual Arts entry) and that the image should not be photographic in style.

The documented manifesto also makes the role of 'panfuturism' in the prompt potentially irrelevant as there is a case being made for the images to exist in their own right without association to previous styles.

However, the manifesto also links to four movements of modern art that ensure the generators would verge towards more abstract imagery. This is consistently the case.

There is a hint in both the works generated by Dall-E 2 that it is associating the word futurism with some type of space narrative. The smaller image seems to point to a 'Close Encounters of the Third Kind' reference. The main image suggests - within what is an admittedly abstract composition -

that the cat is almost hiding in a disguise or is part of some larger creature, exoskeleton or, perhaps, spacesuit.

This connection of the phrase 'futurism' with more cosmic themes may come about as a result of the wider training material used by Dall-E 2. The image attached to the Futurism entry appears to share similar attributes in this sense.

The Stable Diffusion image falls back to an association with the four earlier movements referenced in the manifesto. This is also a design that could comfortably appear as an image on a contemporary t-shirt (even preserving the colour scheme) and can be compared with other popular movement styles that resonate with current tastes. Comparisons could be made with with the images for Figuration Libre, Lowbrow, Platicien, and Superflat.

The other close connection is with the Afrofuturism movement - however, by using a prompt containing a currently popular artist (Basquiat) the resulting image for this entry is overriden by this element of the prompt from what might otherwise be a much closer match.
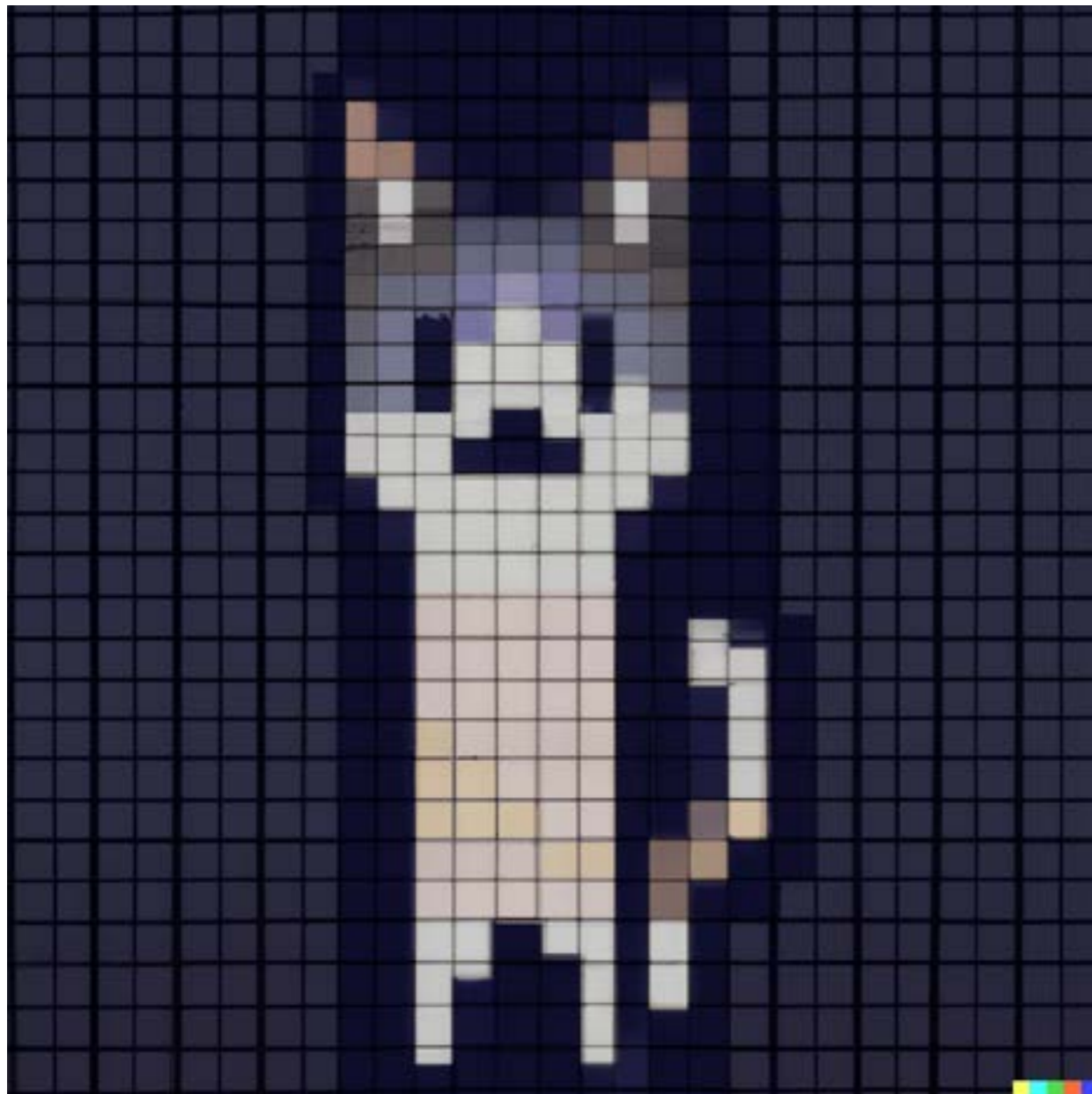
And there is a sense that Afrofuturism has influenced the main image here as the other potential reference that can seen is a connection to the 'Black Panther' comic.

Pixel Art

Pixel art is a form of digital art drawn with graphical software, in which images are built with the exclusive and intentional placement of pixels. Pixel art is particularly relevant in the world of video games, as 24% of the best selling games of all time employ this art style. It was widely associated with the low-resolution graphics from 8-bit and 16-bit era computers and arcade video game consoles, in addition to other limited systems such as LED displays and graphing calculators, which have a maximum number of pixels and colors available. The art form is still practiced to this day by pixel artists and game studios, even though the technological limitations have since been surpassed

Most works of pixel art are also restrictive in file size and the number of colors used in their color palette because of the software limitations, in order to achieve a certain aesthetic, or simply to reduce the perceived noise. Older forms of pixel art tend to employ smaller palettes, with some video games being made using just two colors (1-bit color depth). Because of these self-imposed

limitations, pixel art presents strong similarities with many traditional restrictive art forms such as mosaics and cross stitch.

The precise definition of pixel art is a subject of debate, but an artwork is usually considered as such if deliberate thought was put into each individual pixel of the image. Standard digital artworks or low resolution photographs are also composed of pixels, but they would only be considered pixel art if the individual pixels were placed with artistic intent, even if the pixels are clearly visible or prominent.

The phrases "dot art" and "pixel pushing" are sometimes used as synonyms of pixel art, particularly by Japanese artists. A much more popular variation is the term spriting, which sometimes refers to the activity of making pixel art elements for video games specifically. The concept most likely originated from the word sprite, which is used in computer graphics to describe a two-dimensional bitmap that is used as a building block to construct larger scenes.

Plasticien

The Plasticien movement was a Canadian non-figurative painting movement, which appeared around 1955 in Quebec. It was a more orderly style of painting in reaction to Les Automatistes

In 1954, a young critic and painter newly returned from Paris, Rodolphe de Repentigny, reviewed an exhibition of four young artists whom he called Les Plasticiens. The name itself expressed their exclusive concern with the abstract properties of painting. They focused on colors, lines, contrast; completely rejecting the idea of Surrealism and their attachment to the idealism of the European Constructivist movement. He pointed out the difference of their approach from automatism. In his criticism he wrote:

Every painting must have its own particular form to make a totality, resistant to and not assimilated by an ambiance and where each part depends on the whole and vice-versa.

The movement was launched in 1955 by the Manifeste des plasticiens, written by de Repentigny (under the name Jauran) and signed by Louis Belzile, Jean-Paul Jérôme and Fernand Toupin. In the manifesto they acknowledged a kind of debt to the Automatists, recognizing their place in the revolutions that had helped to free the arts from "servitude to a materialistic ritual".

They also called on artists to follow the example of Piet Mondrian. The Plasticiens sought to objectify paintings instead of paint objects. For example, Toupin shaped his own canvases into geometric shapes so that they would be objects of another kind.

Guido Molinari created Plasticien works between 1959 and 1962.[4] Other artists associated with the movement are Claude Tousignant, Denis Juneau, George E. Russell and Fernand Leduc.

Plein Air

En plein air, or plein air painting, is the act of painting outdoors.

This method contrasts with studio painting or academic rules that might create a predetermined look. The theory of 'En plein air' painting is credited to Pierre-Henri de Valenciennes (1750–1819), first expounded in a treatise entitled Reflections and Advice to a Student on Painting, Particularly on Landscape (1800), where he developed the concept of landscape portraiture by which the artist paints directly onto canvas in situ within the landscape.

It enabled the artist to better capture the changing details of weather and light. The invention of portable canvases and easels allowed the practice to develop, particularly in France, and in the early 1830s the Barbizon school of painting in natural light was highly influential.

Amongst the most prominent features of this school were its tonal qualities, colour, loose brushwork, and softness of form. These were variants that were particularly relevant to the mid 19th-century Hudson River School and to Impressionism.
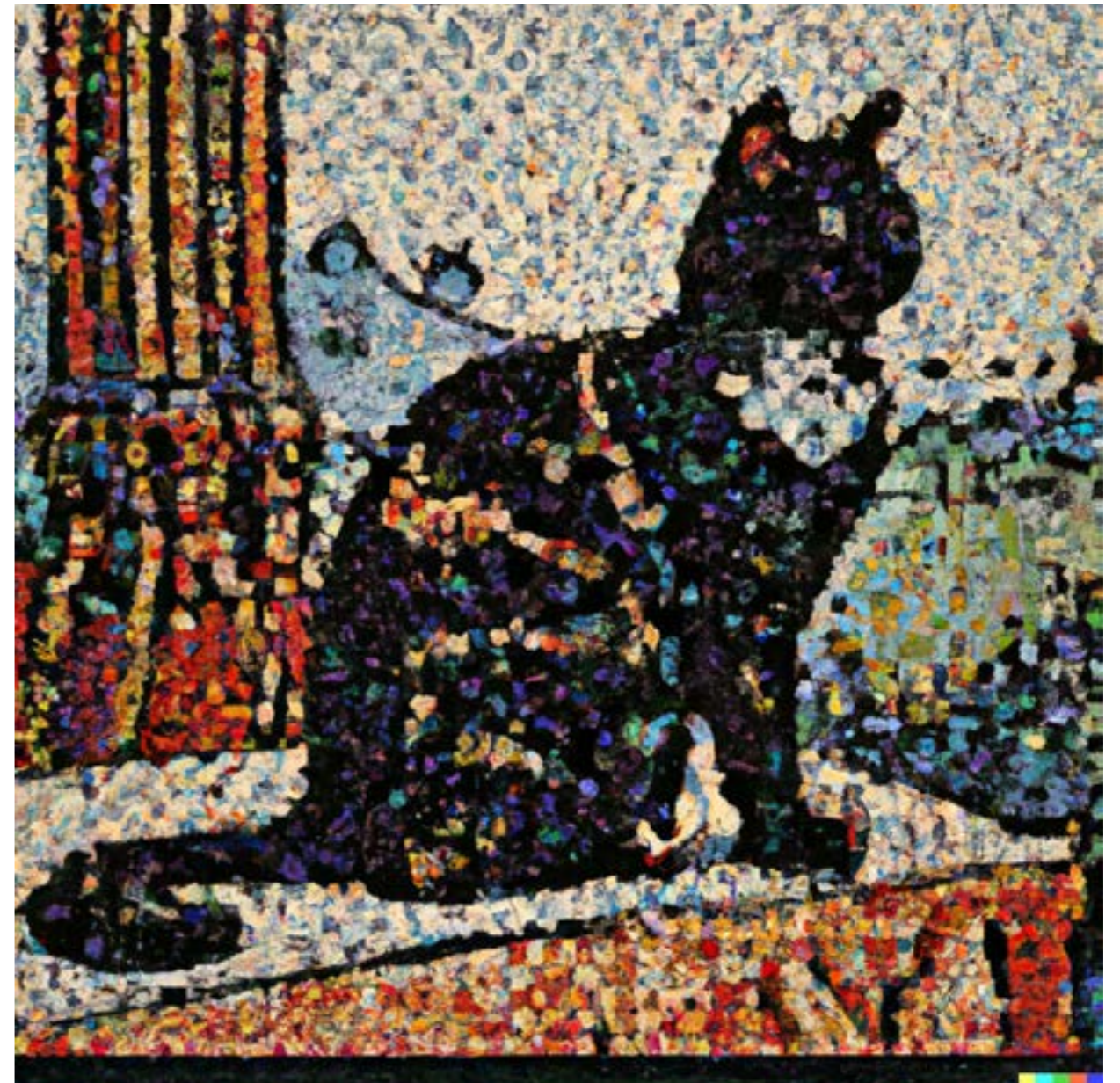
Pointillism

Pointillism is a technique of painting in which small, distinct dots of color are applied in patterns to form an image.

Georges Seurat and Paul Signac developed the technique in 1886, branching from Impressionism. The term "Pointillism" was coined by art critics in the late 1880s to ridicule the works of these artists, but is now used without its earlier pejorative connotation. The movement Seurat began with this technique is known as Neo-impressionism. The Divisionists used a similar technique of patterns to form images, though with larger cube-like brushstrokes.

The technique relies on the ability of the eye and mind of the viewer to blend the color spots into a fuller range of tones. It is related to Divisionism, a more technical variant of the method. Divisionism is concerned with color theory, whereas pointillism is more focused on the specific style of brushwork used to apply the paint. It is a

technique with few serious practitioners today and is notably seen in the works of Seurat, Signac, and Cross.

From 1905 to 1907, Robert Delaunay and Jean Metzinger painted in a Divisionist style with large squares or 'cubes' of color: the size and direction of each gave a sense of rhythm to the painting, yet color varied independently of size and placement. This form of Divisionism was a significant step beyond the preoccupations of Signac and Cross. In 1906, the art critic Louis Chassevent recognized the difference and, as art historian Daniel Robbins pointed out, used the word "cube" which would later be taken up by Louis Vauxcelles to baptize Cubism. Chassevent writes:

M. Metzinger is a mosaicist like M. Signac but he brings more precision to the cutting of his cubes of color which appear to have been made mechanically [...].

Pop Art

Pop art is an art movement that emerged in the United Kingdom and the United States during the mid- to late-1950s. The movement presented a challenge to traditions of fine art by including imagery from popular and mass culture, such as advertising, comic books and mundane mass-produced objects. One of its aims is to use images of popular culture in art, emphasizing the banal or kitschy elements of any culture, most often through the use of irony. It is also associated with the artists' use of mechanical means of reproduction or rendering techniques. In pop art, material is sometimes visually removed from its known context, isolated, or combined with unrelated material.

Amongst the early artists that shaped the pop art movement were Eduardo Paolozzi and Richard Hamilton in Britain, and Larry Rivers,

Ray Johnson. Robert Rauschenberg and Jasper Johns among others in the United States. Pop art is widely interpreted as a reaction to the then-dominant ideas of abstract expressionism, as well as an expansion of those ideas. Due to its utilization of found objects and images, it is similar to Dada. Pop art and minimalism are considered to be art movements that precede postmodern art, or are some of the earliest examples of postmodern art themselves.

Pop art often takes imagery that is currently in use in advertising. Product labeling and logos figure prominently in the imagery chosen by pop artists, seen in the labels of Campbell's Soup Cans, by Andy Warhol. Even the labeling on the outside of a shipping box containing food items for retail has been used as subject matter in pop art, as demonstrated by Warhol's Campbell's Tomato Juice Box, 1964

Post-Impressionism

Post-Impressionism (also spelled Postimpressionism) was a predominantly French art movement that developed roughly between 1886 and 1905, from the last Impressionist exhibition to the birth of Fauvism. Post-Impressionism emerged as a reaction against Impressionists' concern for the naturalistic depiction of light and colour. Its broad emphasis on abstract qualities or symbolic content means Post-Impressionism encompasses Les Nabis, Neo-Impressionism, Symbolism, Cloisonnism, the Pont-Aven School, and Synthetism, along with some later Impressionists' work. The movement's principal artists were Paul Cézanne (known as the father of Post-Impressionism), Paul Gauguin, Vincent van Gogh and Georges Seurat.

The term Post-Impressionism was first used by art critic Roger

Fry in 1906. Critic Frank Rutter in a review of the Salon d'Automne published in Art News, 15 October 1910, described Othon Friesz as a "post-impressionist leader"; there was also an advert for the show The Post-Impressionists of France. Three weeks later, Roger Fry used the term again when he organised the 1910 exhibition Manet and the Post-Impressionists, defining it as the development of French art since Manet.

Post-Impressionists extended Impressionism while rejecting its limitations: they continued using vivid colours, sometimes using impasto (thick application of paint) and painting from life, but were more inclined to emphasize geometric forms, distort form for expressive effect, and use unnatural or modified colour.

Postminimalism

Postminimalism is an art term coined (as post-minimalism) by Robert Pincus-Witten in 1971 and used in various artistic fields for work which is influenced by, or attempts to develop and go beyond, the aesthetic of minimalism. The expression is used specifically in relation to music and the visual arts, but can refer to any field using minimalism as a critical reference point. In music, "postminimalism" refers to music following minimal music.

In visual art, postminimalist art uses minimalism either as an aesthetic or conceptual reference point. Postminimalism is more an artistic tendency than a particular movement. Postminimalist

artworks are usually everyday objects, use simple materials, and sometimes take on a "pure", formalist aesthetic. However, since postminimalism includes such a diverse and disparate group of artists, it is impossible to enumerate all the continuities and similarities between them.

The work of Eva Hesse is also postminimalist: it uses "grids" and "seriality", themes often found in minimalism, but is also usually hand-made, introducing a human element into her art, in contrast to the machine or custom-made works of minimalism. Richard Serra is a prominent post-minimalist.

Precisionism

Precisionism was a modernist art movement that emerged in the United States after World War I. Influenced by Cubism, Purism, and Futurism, Precisionist artists reduced subjects to their essential geometric shapes, eliminated detail, and often used planes of light to create a sense of crisp focus and suggest the sleekness and sheen of machine forms. At the height of its popularity during the 1920s and early 1930s, Precisionism celebrated the new American landscape of skyscrapers, bridges, and factories in a form that has

also been called "Cubist-Realism." The term "Precisionism" was first coined in the mid-1920s, possibly by Museum of Modern Art director Alfred H. Barr although according to Amy Dempsey the term "Precisionism" was coined by Charles Sheeler. Painters working in this style were also known as the "Immaculates", which was the more commonly used term at the time. The stiffness of both art-historical labels suggests the difficulties contemporary critics had in attempting to characterize these artists.

Pre-Raphaelite

The Pre-Raphaelite Brotherhood (later known as the Pre-Raphaelites) was a group of English painters, poets, and art critics, founded in 1848 by William Holman Hunt, John Everett Millais, Dante Gabriel Rossetti, William Michael Rossetti, James Collinson, Frederic George Stephens and Thomas Woolner who formed a seven-member "Brotherhood" modelled in part on the Nazarene movement. The Brotherhood was only ever a loose association and their principles were shared by other artists of the time, including Ford Madox Brown, Arthur Hughes and Marie Spartali Stillman. Later followers of the principles of the Brotherhood included Edward Burne-Jones, William Morris and John William Waterhouse.

The group sought a return to the abundant detail, intense colours and complex compositions of Quattrocento Italian art. They rejected what they regarded as the mechanistic approach first adopted by Mannerist artists who succeeded Raphael and Michelangelo. The Brotherhood believed the Classical poses and elegant compositions of Raphael in particular had been a corrupting influence on the academic teaching of art, hence the name "Pre-Raphaelite". In particular, the group objected to the influence of Sir Joshua Reynolds, founder of the English Royal Academy of Arts, whom they called "Sir Sloshua". To the Pre-Raphaelites, according to William Michael Rossetti, "sloshy" meant "anything lax or scamped in the process of painting ... and hence ... any thing or person of a commonplace or conventional kind". The group associated their work with John Ruskin, an English critic whose influences were driven by his religious background. Christian themes were abundant.

The group continued to accept the concepts of history painting and mimesis, imitation of nature, as central to the purpose of art. The Pre-Raphaelites defined themselves as a reform movement, created a distinct name for their form of art, and published a periodical, The Germ, to promote their ideas. The group's debates were recorded in the Pre-Raphaelite Journal. The Brotherhood separated after almost five years.


Primitivism

Primitivism is a mode of aesthetic idealization that either emulates or aspires to recreate "primitive" experience. It is also defined as a philosophical doctrine that considers "primitive" peoples as more noble than civilized peoples and was an offshoot of a nostalgia for a lost Eden or Golden Age.

In Western art, primitivism typically has borrowed from non-Western or prehistoric people perceived to be "primitive", such as Paul Gauguin's inclusion of Tahitian motifs in paintings and ceramics. Borrowings from "primitive" or non-Western art has been important to the development of modern art. Primitivism has often been critiqued for reproducing the racist stereotypes about non-European peoples used by Europeans to justify colonial conquest.

The term "primitivism" is often applied to the painting styles that pervaded prior to the Avant-garde. It also refers to the style of naïve or folk art produced by amateurs like Henri Rousseau without commercial intent and solely for the purpose of the artist's satisfaction.
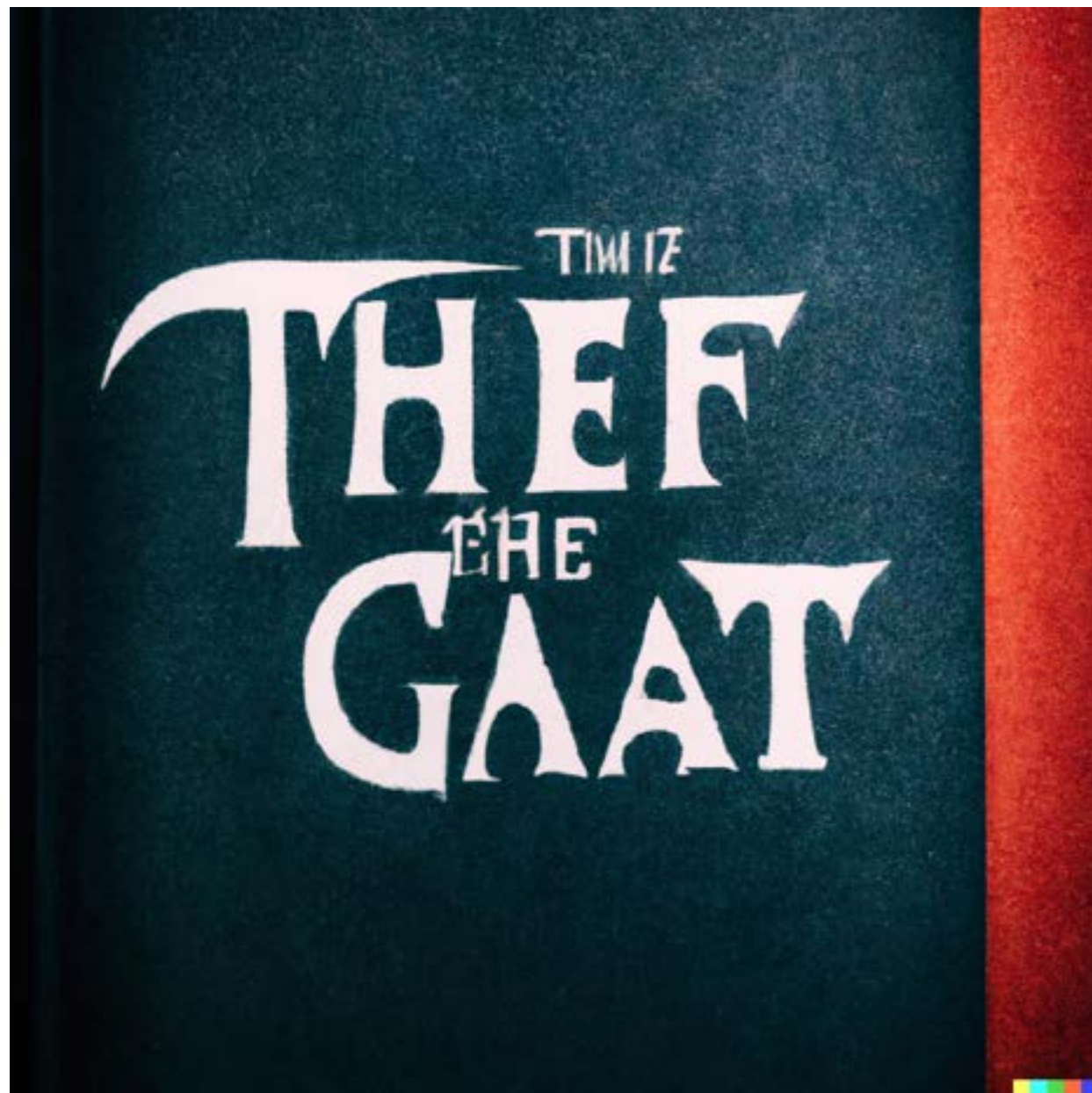
Private Press

The term "private press" is often used to refer to a movement in book production which flourished around the turn of the 20th century under the influence of the scholar-artisans William Morris, Sir Emery Walker and their followers. The movement is often considered to have begun with the founding of Morris' Kelmscott Press in 1890, following a lecture on printing given by Walker at the Arts and Crafts Exhibition Society in November 1888. Morris decried that the Industrial Revolution had ruined man's joy in work and that mechanization, to the extent that it has replaced handicraft, had brought ugliness with it. Those involved in the private press movement created books by traditional printing and binding methods, with an emphasis on the book as a work of art and manual skill, as well as a medium for the transmission of information. Morris was greatly influenced by medieval codices and early printed books and the 'Kelmscott style' had a great, and not always positive, influence on later private presses and commercial book-design.

The movement was an offshoot of the Arts and Crafts movement, and represented a rejection of the cheap mechanised book-production methods which developed in the Victorian era. The books were made with high-quality materials (handmade paper, traditional inks and, in some cases, specially designed typefaces), and were often bound by hand. Careful consideration was given to format, page design, type, illustration and binding, to produce a unified whole. The movement dwindled during the worldwide depression of the 1930s, as the market for luxury goods evaporated. Since the 1950s, there has been a resurgence of interest, especially among artists, in the experimental use of letterpress printing, paper-making and hand-bookbinding in producing small editions of 'artists' books', and among amateur (and a few professional) enthusiasts for traditional printing methods and for the production 'values' of the private press movement.

Process Art

Process art is an artistic movement where the end product of art and craft, the objet d'art (work of art/found object), is not the principal focus; the process of its making is one of the most relevant aspects if not the most important one: the gathering, sorting, collating, associating, patterning, and moreover the initiation of actions and proceedings. Process artists saw art as pure human expression. Process art defends the idea that the process of creating the work of art can be an art piece itself. Artist Robert Morris predicated "anti-form", process and time over an objectual finished product.

Process art has been entitled as a creative movement in the US and Europe in the mid-1960s. It has roots in performance art, the Dada movement and, more traditionally, the drip paintings of Jackson Pollock, and in its employment of serendipity. Change and transience are marked themes in the process art movement. The Guggenheim Museum states that Robert Morris in 1968 had a groundbreaking exhibition and essay defining the movement and the Museum website states:

Process Artists were involved in issues attendant to the body, random occurrences, improvisation, and the liberating qualities of nontraditional materials such as wax, felt, and latex. Using these, they created eccentric forms in erratic or irregular arrangements produced by actions such as cutting, hanging, and dropping, or organic processes such as growth, condensation, freezing, or decomposition.

The process art movement and the environmental art movement are directly related:

Process Artists engage the primacy of organic systems, using perishable, insubstantial, and transitory materials such as dead rabbits, steam, fat, ice, cereal, sawdust, and grass. The materials are often left exposed to natural forces: gravity, time, weather, temperature, etc.
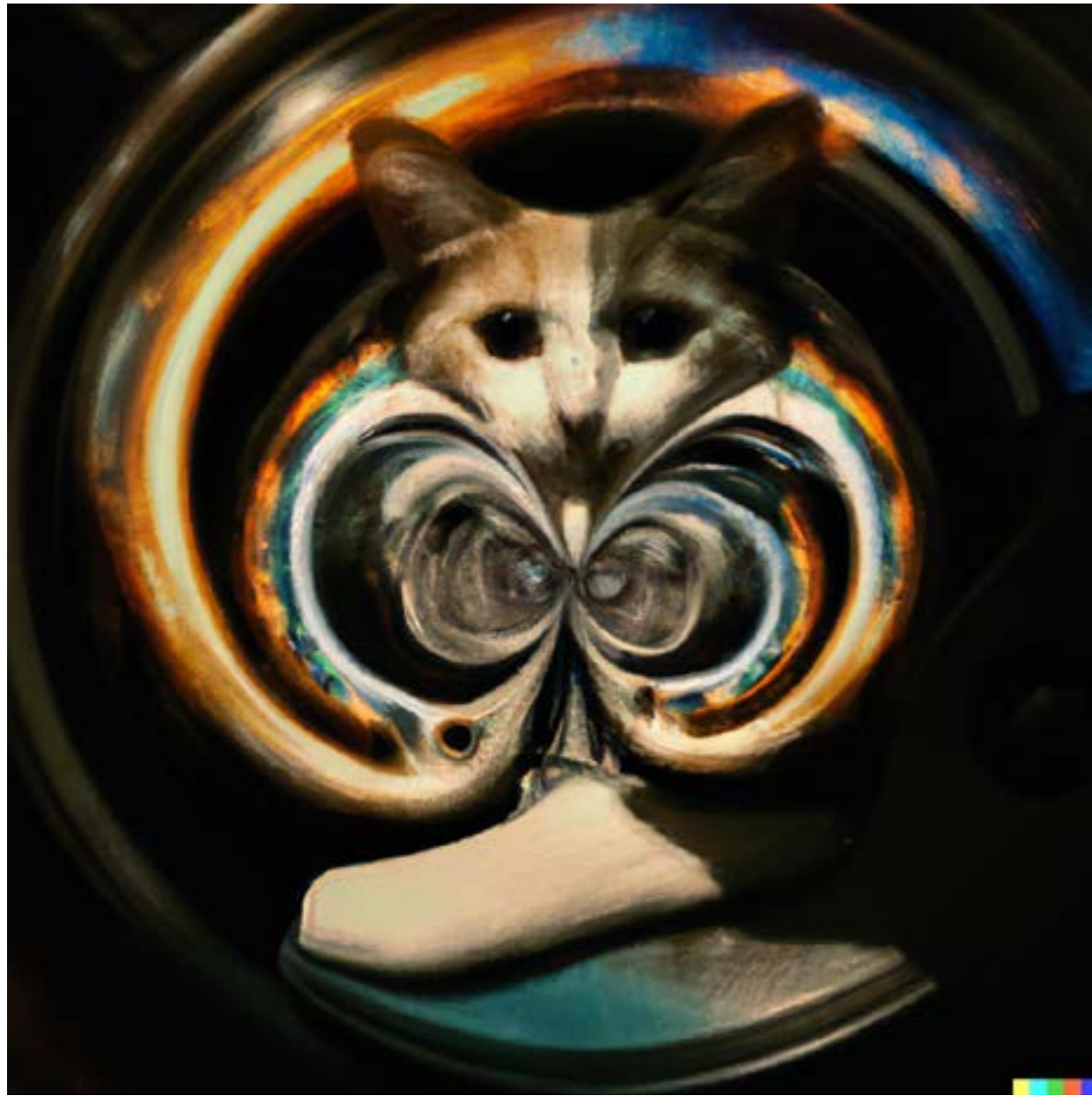
Psychedelic Art

Psychedelic art (also known as psychedelia) is art, graphics or visual displays related to or inspired by psychedelic experiences and hallucinations known to follow the ingestion of psychedelic drugs such as LSD, psilocybin, and DMT. The word "psychedelic" (coined by British psychologist Humphry Osmond) means "mind manifesting". By that definition, all artistic efforts to depict the inner world of the psyche may be considered "psychedelic".

In common parlance "psychedelic art" refers above all to the art movement of the late 1960s counterculture, featuring highly distorted or surreal visuals, bright colors and full spectrums and animation (including cartoons) to evoke, convey, or enhance psychedelic experiences. Psychedelic visual arts were a counterpart to psychedelic rock music. Concert posters, album covers, liquid light shows, liquid light art, murals, comic books, underground newspapers and more reflected not only the kaleidoscopically swirling colour patterns of LSD hallucinations, but also revolutionary political, social and spiritual sentiments inspired by insights derived from these psychedelic states of consciousness.

Purism

Purism, referring to the arts, was a movement that took place between 1918 and 1925 that influenced French painting and architecture. Purism was led by Amédée Ozenfant and Charles Edouard Jeanneret (Le Corbusier). Ozenfant and Le Corbusier formulated an aesthetic doctrine born from a criticism of Cubism and called it Purism: where objects are represented as elementary forms devoid of detail. The main concepts were presented in their short essay Après le Cubisme (After Cubism) published in 1918.

The Purist Manifesto lays out the rules Ozenfant and Le Corbusier created to govern the Purist movement.

Purism does not intend to be a scientific art, which it is in no sense. Cubism has become a decorative art of romantic ornamentism. There is a hierarchy in the arts: decorative art is at the base, the human figure at the summit.

Painting is as good as the intrinsic qualities of its plastic elements, not their representative or narrative possibilities.
Purism wants to conceive clearly, execute loyally, exactly without deceits; it abandons troubled conceptions, summary or bristling executions. A serious art must banish all techniques not faithful to the real value of the conception.
Art consists in the conception before anything else.
Technique is only a tool, humbly at the service of the conception.
Purism fears the bizarre and the original. It seeks the pure element in order to reconstruct organized paintings that seem to be facts from nature herself.
The method must be sure enough not to hinder the conception.
Purism does not believe that returning to nature signifies the copying of nature.
It admits all deformation is justified by the search for the invariant.
All liberties are accepted in art except those that are unclear.

Qajar Art

Prompt: A picture of a 🐱 overlaid with an oil wheel projection, psychedelic art

Qajar art refers to the art, architecture, and art-forms of the Qajar dynasty of the late Persian Empire, which lasted from 1781 to 1925 in Iran (Persia).

The boom in artistic expression that occurred during the Qajar era was the fortunate side effect of the period of relative peace that accompanied the rule of Agha Muhammad Khan and his descendants. With his ascension, the bloody turmoil that had been the 18th century in Persia came to a close, and made it possible for the peacetime arts to again flourish.

The roots of traditional Qajar painting can be found in the style of painting that arose during the preceding Safavid empire. During this time, there was a great deal of European influence on Persian culture, especially in the arts of the royalty and noble classes. European art was undergoing a period of realism and this can be seen in the depiction of objects especially by Qajar artists. The European influence is very well evidenced in the preeminent position and prestige of oil painting. While oil paintings had been par for the course during previous periods of Persian art, it was the influence of the European masters, like Rubens and Rembrandt, the true masters of oil portraiture, that raised it to the highest level. Heavy application of paint and dark, rich, saturated colors are elements of Qajar painting that owe their influences directly to the European style.

Quito School

Prompt: Portrait of a Quito Matron Lady with Her 🐱 by Vicente Albán, 1783. Oil on canvas, Quito School

The Quito School (Escuela Quiteña) is a Latin American artistic tradition that constitutes essentially the whole of the professional artistic output developed in the territory of the Royal Audience of Quito — from Pasto and Popayán in the north to Piura and Cajamarca in the south — during the Spanish colonial period (1542–1824). It is especially associated with the 17th and 18th centuries and was almost exclusively focused on the religious art of the Catholic Church in the country. Characterized by a mastery of the realistic and by the degree to which indigenous beliefs and artistic traditions are evident, these productions were among of the most important activities in the economy of the Royal Audience of Quito. Such was the prestige of the movement even in Europe that it was said that King Carlos III of Spain (1716–1788), referring to one of its sculptors in particular, opined: "I am not concerned that Italy has Michelangelo; in my colonies of America I have the master Caspicara".

The Quito School originated in the school of Artes y Oficios, founded in 1552 by the Franciscan priest Jodoco Ricke, who together with Friar Pedro Bedón transformed the San Andrés seminary, where the first indigenous artists were trained. As a cultural expression, it is the result of a long process of acculturation between indigenous peoples and Europeans, and it is one of the richest expressions of miscegenation (mestizaje) and of syncretism, in which the participation of the vanquished Indian is seemingly of minor importance as compared to the dominant European contribution.

Rasquachismo

Rasquachismo is a theory developed by Chicano scholar Tomás Ybarra-Frausto to describe "an underdog perspective, a view from los de abajo" (from below) in working class Chicano communities which uses elements of "hybridization, juxtaposition, and integration" as a means of empowerment and resistance. Rasquachismo is commonly used to describe aesthetics present in the working class Chicano art and Mexican art movements which "make the most from the least." It has been described as a worldview, the "view of the underdog, which combines inventiveness with a survivalist attitude."

Rasquachismo is rooted in the older term rasquache, which is the English form of the Spanish term rascuache, of Nahuatl origin. [8] While the term was widely used as a classist slur, it has been reclaimed to highlight the creativity and uniqueness in Chicano and Mexican working-class communities. Beyond being simply frugal, the rasquache philosophy also involves inventing new uses for conventional objects. This may mean giving a new function to something that would conventionally be considered broken or otherwise 'useless.'
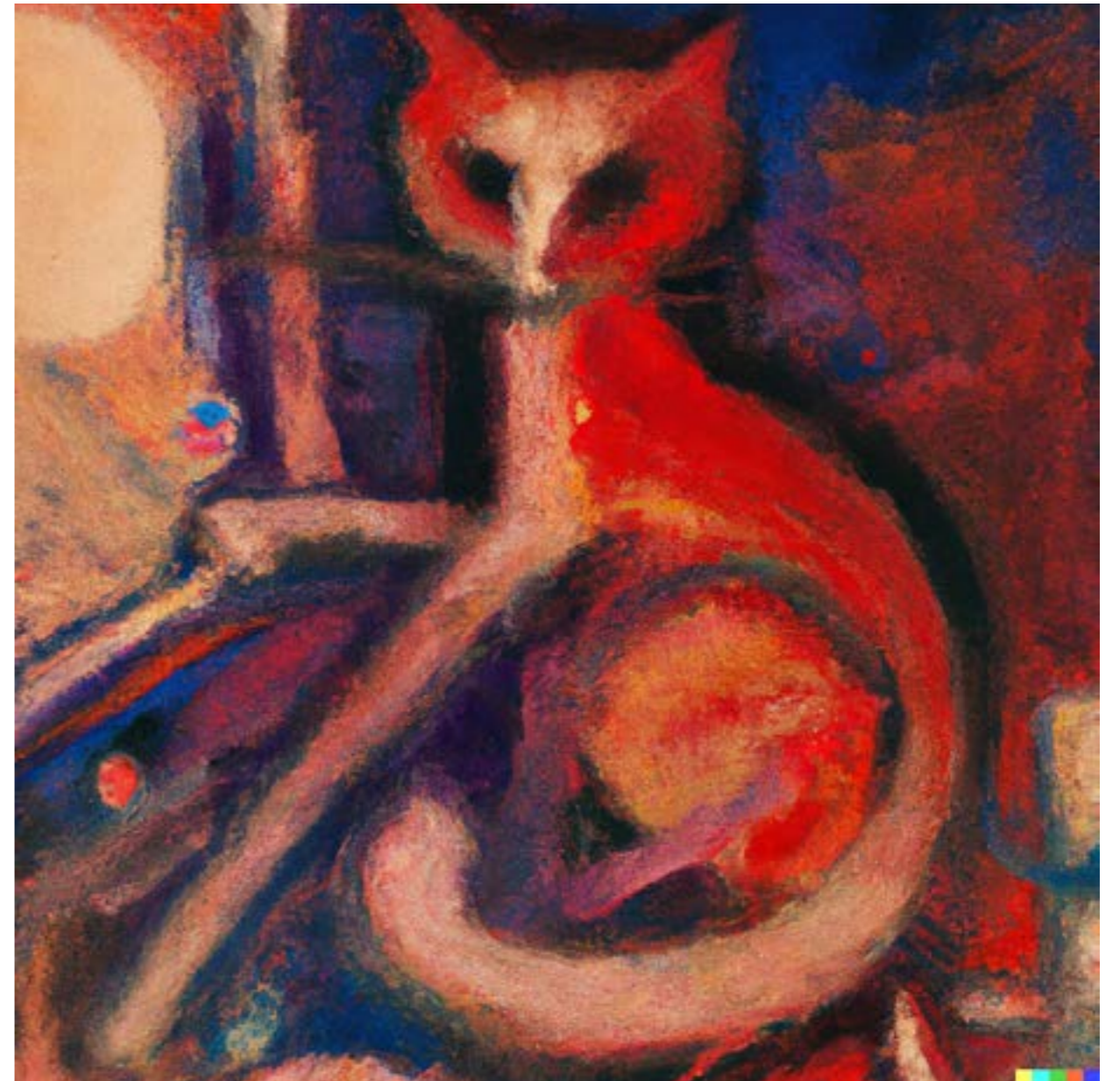

Rayonism

Rayonism (or Rayism or Rayonnism) was a style of abstract art that developed in Russia in 1910—1914. Founded and named by Russian Cubo-Futurists Mikhail Larionov and Natalia Goncharova, it was one of Russia's first abstract art movements.

In 1909, Italian poet F. T. Marinetti published the Founding Manifesto of Futurism. The Futurists took speed, technology and modernity as their inspiration, depicting the dynamic character of early 20th century life; examples of Italian Futurists are Umberto Boccioni and Giacomo Balla. Shortly after the movement started, Russian Futurism, Ego-Futurism and Cubo-Futurism began; in Russia, the movement was developed by painter David Burliuk, poets Aleksei Kruchyonykh, Vasily Kamensky and Vladimir Mayakovsky, and many others. Larionov and Goncharova were early followers of Russian Futurism.

In 1910, the latter two people, together with many associates such as Aristarkh Lentulov and Ilya Mashkov, they founded the exhibiting society the Jack of Diamonds. However, in 1912, Goncharova and Larionov left, in protest at the group's reliance on French art, and organised their own rival exhibitions. It was then that Rayonism began, with a distinct vision of what abstract art was representative of. Larionov's approach to abstract painting was the idea that certain scientific principles, like radioactivity, ultraviolet light, and x-rays, were the foundation for the vision of what he wanted to create.
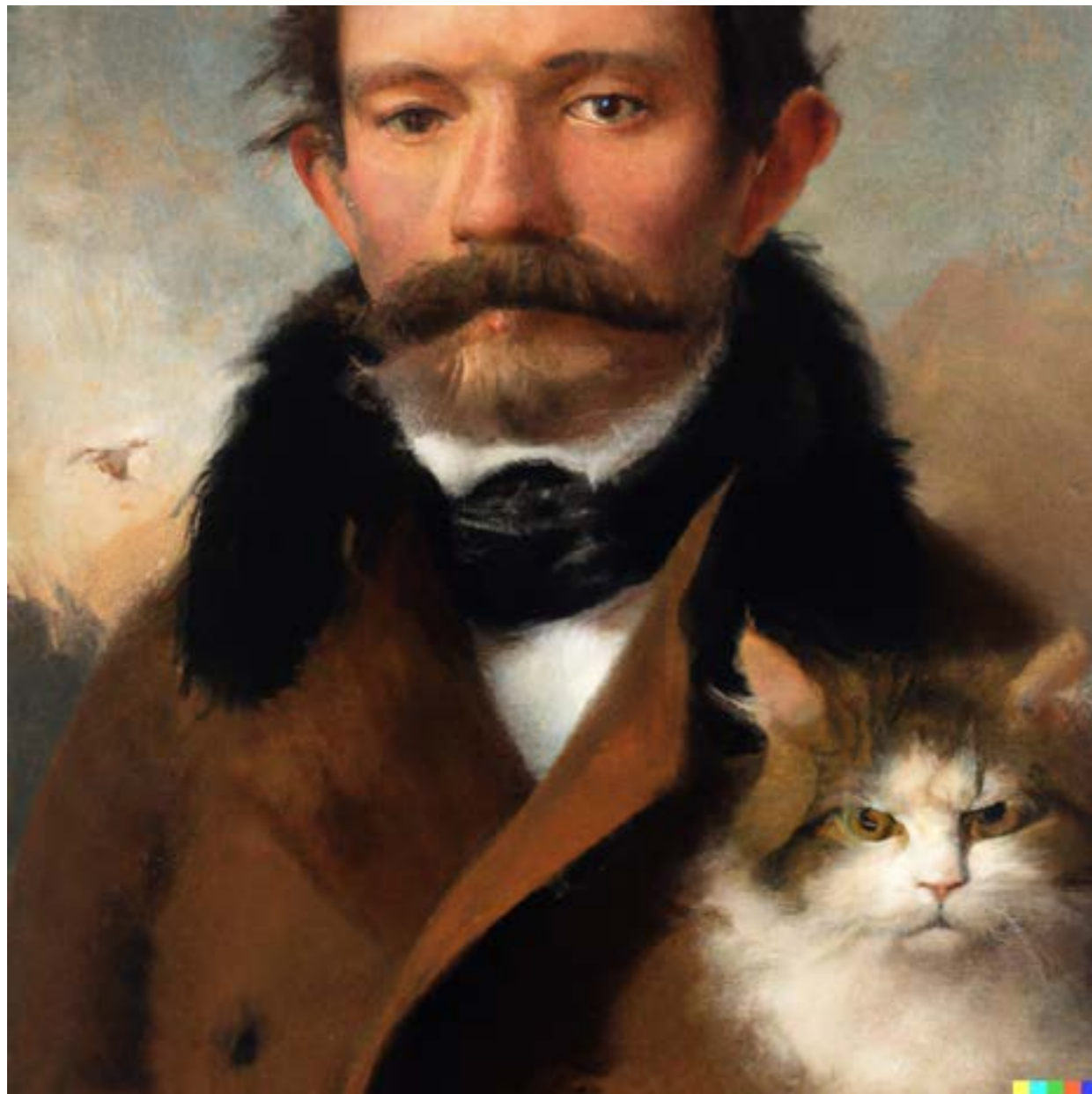
Realism

Realism in the arts is generally the attempt to represent subject matter truthfully, without artificiality and avoiding speculative fiction and supernatural elements. The term is often used interchangeably with naturalism, even though these terms are not synonymous. Naturalism, as an idea relating to visual representation in Western art, seeks to depict objects with the least possible amount of distortion and is tied to the development of linear perspective and illusionism in Renaissance Europe. Realism, while predicated upon naturalistic representation and a departure from the idealization of earlier academic art, refers to a specific art historical movement that originated in France in the aftermath of the French Revolution of 1848. With artists like Gustave Courbet capitalizing on the mundane, ugly or sordid, realism was motivated by the renewed interest in the common man and the rise of leftist politics. The Realist painters rejected Romanticism, which had come to dominate French literature and art, with roots in the late 18th century.

In 19th-century Europe, Naturalism or the Naturalist school was somewhat artificially erected as a term representing a breakaway sub-movement of Realism, that attempted (not wholly successfully) to distinguish itself from its parent by its avoidance of politics and social issues, and liked to proclaim a quasi-scientific basis, playing on the sense of "naturalist" as a student of natural history, as the biological sciences were then generally known.

There have been various movements invoking realism in the other arts, such as the opera style of verismo, literary realism, theatrical realism, and Italian neorealist cinema.


Remodernism

Remodernism revives aspects of modernism, particularly in its early form, and follows postmodernism, to which it contrasts. Adherents of remodernism advocate it as a forward and radical, not reactionary, impetus.

In 2000, Billy Childish and Charles Thomson, founders of the stuckism art movement instigated remodernism, with a manifesto, Remodernism in an attempt to introduce a period of new spirituality into art, culture and society to replace postmodernism, which they said was cynical and spiritually bankrupt. In 2002, a remodernism art show in Albuquerque was accompanied by an essay from University of California, Berkeley art professor, Kevin Radley, who said there was a renewal of artists working without the limitation of irony and cynicism, and that there was a renewal of the sense of beauty.

In 2006, the Stedelijk Museum and the University of Amsterdam held a talk on remodernism with Daniel Birnbaum and Alison Gingeras; the introduction to this talked of the revival of painting as a possible return to traditional modernist values, such as authenticity, self-expression and autonomy, as opposed to multimedia practice. In 2008, London Evening Standard critic, Ben Lewis, applied the term to three Turner Prize nominees and saw them amongst a movement which was reviving the formalism of the early 20th century; he advocated values of an aesthetic informed by modesty, generosity and genuine emotion.
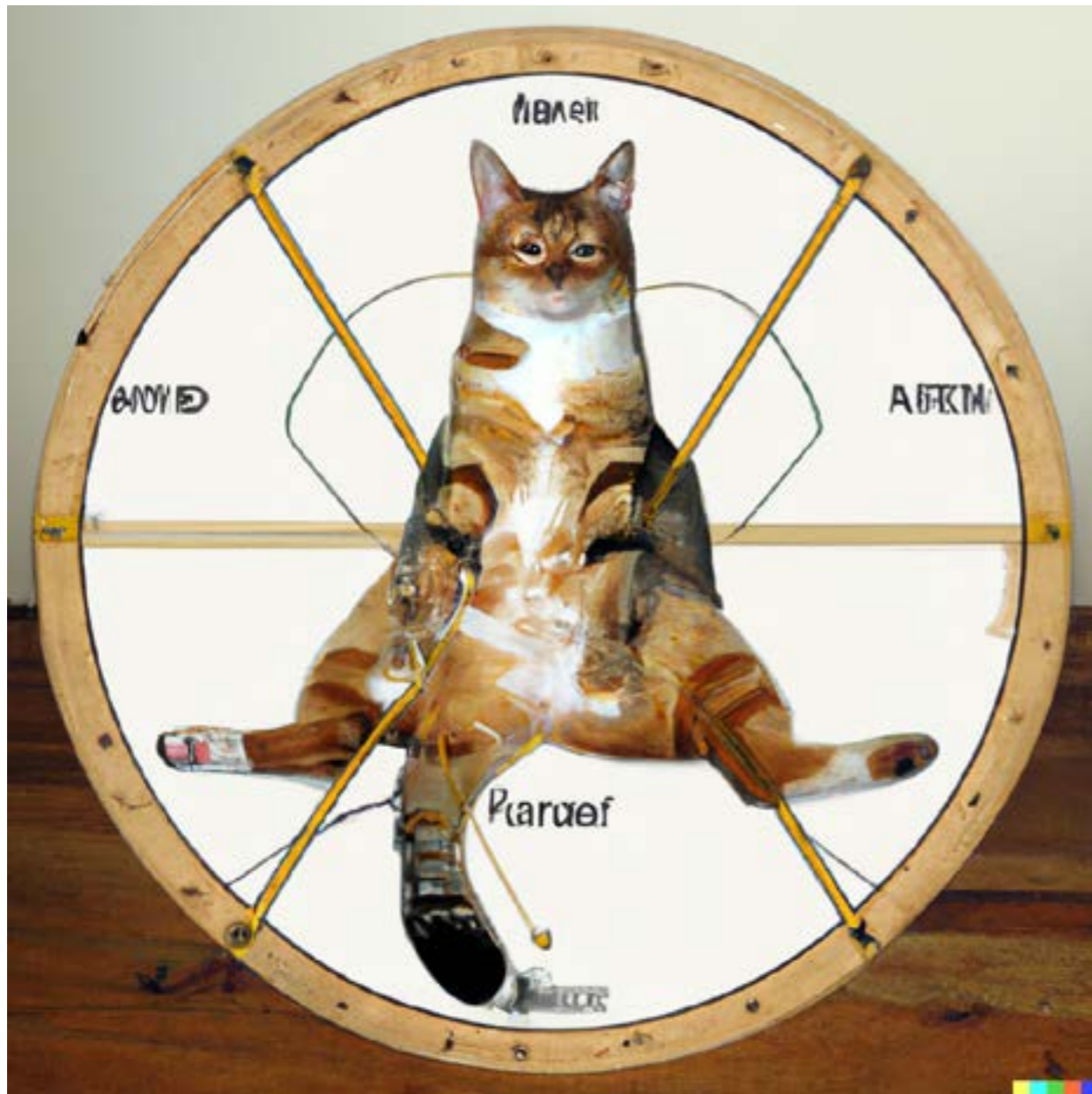
Renaissance

Prompt: Vitruvian 🐈 by Leonardo da Vinci, c. 1496, Renaissance

The Renaissance is a period in European history marking the transition from the Middle Ages to modernity and covering the 15th and 16th centuries, characterized by an effort to revive and surpass ideas and achievements of classical antiquity. It occurred after the Crisis of the Late Middle Ages and was associated with great social change. In addition to the standard periodization, proponents of a "long Renaissance" may put its beginning in the 14th century and its end in the 17th century.

The traditional view focuses more on the early modern aspects of the Renaissance and argues that it was a break from the past, but many historians today focus more on its medieval aspects and argue that it was an extension of the Middle Ages. However, the beginnings of the period — the early Renaissance of the 15th century and the Italian Proto-Renaissance from around 1250 or 1300 — overlap considerably with the Late Middle Ages, conventionally dated to c. 1250–1500, and the Middle Ages themselves were a

long period filled with gradual changes, like the modern age; and as a transitional period between both, the Renaissance has close similarities to both, especially the late and early sub-periods of either.

The intellectual basis of the Renaissance was its version of humanism, derived from the concept of Roman humanitas and the rediscovery of classical Greek philosophy, such as that of Protagoras, who said that "man is the measure of all things". This new thinking became manifest in art, architecture, politics, science and literature. Early examples were the development of perspective in oil painting and the revived knowledge of how to make concrete. Although the invention of metal movable type sped the dissemination of ideas from the later 15th century, the changes of the Renaissance were not uniform across Europe: the first traces appear in Italy as early as the late 13th century, in particular with the writings of Dante and the paintings of Giotto.

● Renaissance Annotation ●

The Vitruvian Cat is a problematic prompt on many levels. The Dall-E 2 generator clearly identifies the background found in the background of the source inspiration for the prompt. The general popularity of the artist also encourages this identification.

However, the straight substitution of 'man' for 'cat' does clearly challenge the generator. In the sense that the photographic image of the cat is imposed onto the underlying compass. The smaller image from Dall-E 2 takes this interpretation to an extreme and captures a better sense of 'catness' by giving the impression that the cat has come along and unexpectedly dropped itself across the original and perhaps more suitable image.

A further speculation is that the scope and scale of renaissance art is so vast that when provided with such a popular image and artist in the prompt the additional keyword, 'renaissance' and date have just been discarded. Without these anchors a photographic image becomes a valid possibility.

The Stable Diffusion output takes a decidedly different approach. The significance of the title and artists is still predominating the respective weightings of elements of

the prompt. However, the renaissance style is being more consciously respected. The inclusion of a variant of the Viturvian Man despite being a prompt for a cat does point to an assumed over emphasis on the original artwork.

More unsettling is that the generator is endeavouring to count in a sort of coarse one, two, many" form. It recognises how a Virtuvian man or cat are distinctive because they have lots of arms and legs but also penises. It recognises that the heads are not included in this "many" count. This coarse counting issue can also be seen in the image from Stable Diffusion used for ASCII Art.

The figure of the cat in the Stable Diffusion image also connects the narrative of the relationship between cats and the Devil that comes through popular literature as being prevalent in the Renaissance period.

In comparison, the images reveal how individual elements of the prompts can become prioritised or de-prioritised in the preparation of the output. Dall-E 2 is arguable better capturing a sense of 'cat-ness' where the Stable Diffusion is adhering to the style more closely and reveals how it has broken down the images it was trained on into individual parameters and associations..

Shared prompt generated with NightCafe's Stable Diffusion Model

Shared prompt generated with Dall-E 2
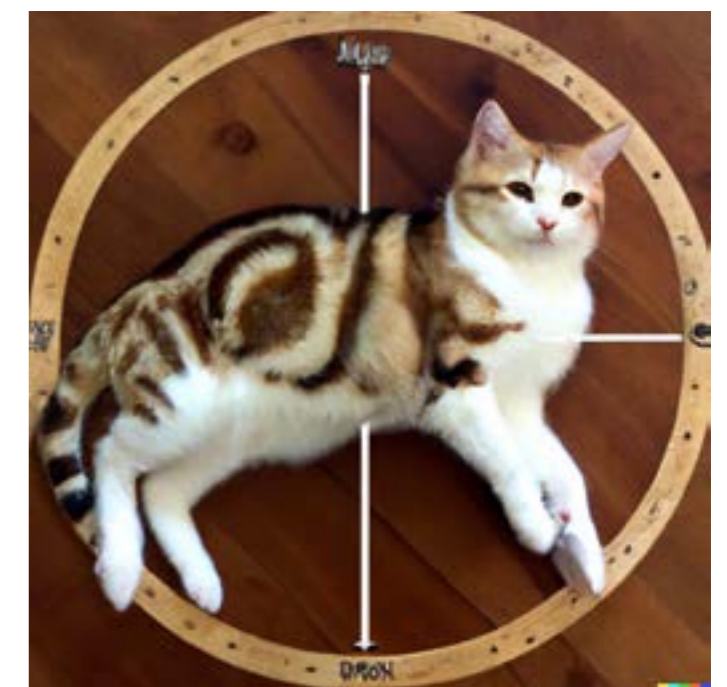
Retrofuturism

Retrofuturism (adjective is a movement in the creative arts showing the influence of depictions of the future produced in an earlier era. If futurism is sometimes called a "science" bent on anticipating what will come, retrofuturism is the remembering of that anticipation. Characterized by a blend of old-fashioned "retro styles" with futuristic technology, retrofuturism explores the themes of tension between past and future, and between the alienating and empowering effects of technology. Primarily reflected in artistic creations and modified technologies that realize the imagined artifacts of its parallel reality, retrofuturism can be seen as "an animating perspective on the world".

Retrofuturism builds on ideas of futurism, but the latter term functions differently in several different contexts. In avant-garde artistic, literary and design circles, futurism is a long-standing and well established term.[citation needed] But in its more popular form, futurism (sometimes referred to as futurology) is "an early optimism that focused on the past and was rooted in the nineteenth century, an early-twentieth-century 'golden age' that continued long into the 1960s' Space Age".

Rococo

Rococo, less commonly Roccoco or Late Baroque, is an exceptionally ornamental and theatrical style of architecture, art and decoration which combines asymmetry, scrolling curves, gilding, white and pastel colours, sculpted moulding, and trompe-l'œil frescoes to create surprise and the illusion of motion and drama. It is often described as the final expression of the Baroque movement.

The Rococo style began in France in the 1730s as a reaction against the more formal and geometric Louis XIV style. It was known as the "style Rocaille", or "Rocaille style". It soon spread to other parts of Europe, particularly northern Italy, Austria, southern Germany, Central Europe and Russia. It also came to influence the other arts, particularly sculpture, furniture, silverware, glassware, painting, music, and theatre. Although originally a secular style primarily used for interiors of private residences, the Rococo had a spiritual aspect to it which led to its widespread use in church interiors, particularly in Central Europe, Portugal, and South America.

Romanesque

Romanesque art is the art of Europe from approximately 1000 AD to the rise of the Gothic style in the 12th century, or later depending on region. The preceding period is known as the Pre-Romanesque period. The term was invented by 19th-century art historians, especially for Romanesque architecture, which retained many basic features of Roman architectural style — most notably round-headed arches, but also barrel vaults, apses, and acanthus-leaf decoration — but had also developed many very different characteristics.

In Southern France, Spain, and Italy there was an architectural continuity with the Late Antique, but the Romanesque style was the first style to spread across the whole of Catholic Europe, from Sicily to Scandinavia. Romanesque art was also greatly influenced by Byzantine art, especially in painting, and by the anti-classical energy of the decoration of the Insular art of the British Isles. From these elements was forged a highly innovative and coherent style.

Romanticism

Romanticism (also known as the Romantic movement or Romantic era) was an artistic, literary, musical, and intellectual movement that originated in Europe towards the end of the 18th century, and in most areas was at its peak in the approximate period from 1800 to 1850. Romanticism was characterized by its emphasis on emotion and individualism, clandestine literature, idealization of nature, suspicion of science and industrialization, and glorification of the past with a strong preference for the medieval rather than the classical. It was partly a reaction to the Industrial Revolution, the social and political norms of the Age of Enlightenment, and the scientific rationalization of nature. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education, chess, social sciences, and the natural sciences. It had a significant and complex effect on politics, with romantic thinkers influencing conservatism, liberalism, radicalism, and nationalism.

The movement emphasized intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as fear, horror, terror and awe — especially that experienced in confronting the new aesthetic categories of the sublime and beauty of nature. It elevated folk art and ancient custom to something noble, but also spontaneity as a desirable characteristic (as in the musical impromptu). In contrast to the Rationalism and Classicism of the Enlightenment, Romanticism revived medievalism and elements of art and narrative perceived as authentically medieval in an attempt to escape population growth, early urban sprawl, and industrialism.

Samikshavad

Samikshavad is the first indigenous art movement in modern India, which started in North India in 1974. It has a different identity from the western movements of art. It is neither affected nor inspired by western art.

Its main source of inspiration is the present social, political, cultural and economic conditions. Its aim is to make the art free from personalized obligations and to socialize it, to change the art from mystery to something having special aim. By this style, the artist tends to expose the corruption prevalent in society and politics, with a language that is symbolic and satirical. This movement has changed the scenario of modern Indian painting in India in the late 1970s. A few of the artists who were inspired by this movement were Ravindra Nath Mishra, Hridya Narayan Mishra, Santosh Kumar Singh, Virendra Prasad Singh, Ram Shabd Singh, Raghuvir Sen Dhir, Ved Prakash Mishra, Gopal Madhukar Chaturvedi, Bala Dutt Pandey, etc. Prof. Ram Chandra Shukla, Professor and Head of the Department of Painting at Banaras Hindu University, Varanasi, at that time, was the initiator and the main source of inspiration for this movement.

Serial Art

Serial art is an art movement in which uniform elements or objects were assembled in accordance with strict modular principles. [citation needed] The composition of serial art is a systematic process.

An early example of serial art is Constantin Brâncuși's sculpture Endless Column.

One type of serial art is the production of multiple objects (paintings, sculptures, etc.) in sets or series, for example Josef Albers' well-known series of "square" paintings, where a single, repeating image creates a variation series. This technique later became associated with minimalism, the "multiple", and "ABC art". However, there is a different type, which may be regarded as more essentially "serial" because it is "characterized by the nonhierarchical juxtaposition of equivalent representations, which only yield their complete meaning on the basis of their mutual relationship". This produces sequential structures defined similarly to those of a twelve-tone row, found for example in Max Bill's series, Fünfzehn Variationen über ein Thema (1934–38), and in Richard Paul Lohse's 30 vertikale systematische Farbreihen in gelber Rautenform (1943–70) and Konkretion III (1947).

Sol LeWitt wrote that "the serial artist does not attempt to produce a beautiful or mysterious object but functions merely as a clerk cataloguing the results of his premise."

Shin-hanga

Shin-hanga ("new woodcut (block) prints") was an art movement in early 20th-century Japan, during the Taishō and Shōwa periods, that revitalized the traditional ukiyo-e art rooted in the Edo and Meiji periods (17th–19th century). It maintained the traditional ukiyo-e collaborative system (hanmoto system) where the artist, carver, printer, and publisher engaged in division of labor, as opposed to the parallel sōsaku-hanga (creative prints) movement which advocated the principles of "self-drawn" (jiga), "self-carved" (jikoku) and "self-printed" (jizuri), according to which the artist, with the desire of expressing the self, is the sole creator of art.

The movement was initiated and nurtured by publisher Watanabe Shozaburo (1885–1962), and flourished from around 1915 to 1942, resuming on a smaller scale after the Second World War through the 1950s and 1960s. Inspired by European Impressionism (which itself had drawn from ukiyo-e), the artists incorporated Western elements such as the effects of light and the expression of individual moods, but focused on strictly traditional themes of landscapes (fukeiga), famous places (meishō), beautiful women (bijinga), kabuki actors (yakusha-e), and birds-and-flowers (kachō-e).

Shock Art

Shock art is contemporary art that incorporates disturbing imagery, sound or scents to create a shocking experience. It is a way to disturb "smug, complacent and hypocritical" people. While the art form's proponents argue that it is "imbedded with social commentary" and critics dismiss it as "cultural pollution", it is an increasingly marketable art, described by one art critic in 2001 as "the safest kind of art that an artist can go into the business of making today". But while shock art may attract curators and make headlines, Reason magazine's 2007 review of The Art Newspaper suggested that traditional art shows continue to have more popular appeal.

Sōsaku-hanga

Sōsaku-hanga ("creative prints") was an art movement of woodblock printing which was conceived in early 20th-century Japan. It stressed the artist as the sole creator motivated by a desire for self-expression, and advocated principles of art that is "self-drawn", "self-carved" and "self-printed". As opposed to the parallel shin-hanga ("new prints") movement that maintained the traditional ukiyo-e collaborative system where the artist, carver, printer, and publisher engaged in division of labor, creative print artists distinguished themselves as creators of art for art's sake.

The birth of the sōsaku-hanga movement was signaled by Kanae Yamamoto's (1882–1946) small print Fisherman in 1904. Departing from the ukiyo-e collaborative system, Yamamoto made the print solely on his own: drawing, carving, and printing the image. Such

principles of "self-drawn", "self-carved" and "self-printed" became the foundation of the movement, which struggled for existence in prewar Japan, and gained its momentum and flourished in postwar Japan as the genuine heir to the ukiyo-e tradition.

The 1951 São Paulo Art Biennial witnessed the success of the creative print movement. Both of the Japanese winners, Yamamoto and Kiyoshi Saitō (1907–1997) were printmakers, who outperformed Japanese paintings (nihonga), Western-style paintings (yōga), sculptures and avant-garde. Other sōsaku-hanga artists such as Kōshirō Onchi (1891–1955), Un'ichi Hiratsuka (1895–1997), Sadao Watanabe (1913–1996) and Maki Haku (1924–2000) are also well known in the West.

Socialist Realism

Socialist realism is a style of idealized realistic art that was developed in the Soviet Union and was the official style in that country between 1932 and 1988, as well as in other socialist countries after World War II. Socialist realism is characterized by the depiction of communist values, such as the emancipation of the proletariat. Despite its name, the figures in the style are very often highly idealized, especially in sculpture, where it often leans heavily on the conventions of classical sculpture. Although related, it should not be confused with social realism, a type of art that realistically depicts subjects of social concern, or other forms of "realism" in the visual arts. Socialist realism was made with an extremely

literal and obvious meaning, usually showing an idealized USSR. Socialist realism was usually devoid of complex artistic meaning or interpretation.

Socialist realism was the predominant form of approved art in the Soviet Union from its development in the early 1920s to its eventual fall from official status beginning in the late 1960s until the breakup of the Soviet Union in 1991. While other countries have employed a prescribed canon of art, socialist realism in the Soviet Union persisted longer and was more restrictive than elsewhere in Europe.

Sots Art

Often referred to as "Soviet Pop Art", Sots Art or soc art originated in the Soviet Union in the early 1970s as a reaction against the official aesthetic doctrine of the state—— socialist realism, which was marked by reverential depictions of workers, peasants living happily in their communes, and, during Stalinism, a young, fit Joseph Stalin.

Vitaly Komar and Alexander Melamid are credited with the invention of the term "Sots Art"; in an analogy with the Western pop art movement, which incorporated the kitchy elements of the Western mass culture, sots art capitalized on the imagery of the Socialist mass culture.

According to Arthur Danto, Sots Art's attack on official styles is similar in intent to American pop art and German capitalist realism.

Space Art

"Space art" (also "astronomical art") is the term for a genre of modern artistic expression that strives to show the wonders of the Universe. Like other genres, space art has many facets and encompasses realism, impressionism, hardware art, sculpture, abstract imagery, even zoological art. Though artists have been making art with astronomical elements for a long time, the genre of space art itself is still in its infancy, having begun only when humanity gained the ability to look off our world and artistically depicted what we see out there. Whatever the stylistic path, the artist is generally attempting to communicate ideas somehow related to space, often including an appreciation of the infinite variety and vastness which surrounds us. In some cases, artists who consider themselves space artists use more than illustration and painting to communicate scientific discoveries or works depicting space, some have had the opportunity to work directly with space flight technology and scientists in attempts to expand the arts, humanities, and cultural expression relative to space exploration.

Practitioners of the visual arts have for many decades explored space in their imaginations using traditional painting media and many are now using digital media toward similar ends. Science fiction magazines and picture essay magazines were once a major outlet for space art, often featuring planets, space ships and dramatic alien landscapes. Chesley Bonestell, R. A. Smith, Lucien Rudaux, David A. Hardy and Ludek Pesek were some of the major artists in the early days of the genre actively involved in visualizing space exploration proposals with input from astronomers and experts in the infant rocketry field anxious to spread their ideas to a wider audience. (Indeed, NASA's second administrator, James E. Webb, initiated the space agency's space art program in 1962, four years after its founding.) A strength of Bonestell's work in particular was the portrayal of exotic worlds with their own alien beauty, often giving a sense of destination as much as of the technological means of getting there.

Stuckism

Stuckism is an international art movement founded in 1999 by Billy Childish and Charles Thomson to promote figurative painting as opposed to conceptual art. By May 2017 the initial group of 13 British artists had expanded to 236 groups in 52 countries.

Childish and Thomson have issued several manifestos. The first one was The Stuckists, consisting of 20 points starting with "Stuckism is a quest for authenticity". Remodernism, the other well-known manifesto of the movement, is a criticism of postmodernism; it aims to get back to the true spirit of modernism, to produce art with spiritual value regardless of style, subject matter or medium. In another manifesto they define themselves as anti-anti-art which is against anti-art and for art.

After exhibiting in small galleries in Shoreditch, London, the Stuckists' first show in a major public museum was held in 2004 at the Walker Art Gallery, as part of the Liverpool Biennial. The group has demonstrated annually at Tate Britain against the Turner Prize since 2000, sometimes dressed in clown costumes. They have also come out in opposition to the Charles Saatchi-patronised Young British Artists.

Although painting is the dominant artistic form of Stuckism, artists using other media such as photography, sculpture, film and collage have also joined, and share the Stuckist opposition to conceptualism and "ego-art."

Sumatraism

Sumatraism is an avant-garde art movement created by Serbian writer Miloš Crnjanski. Crnjanski had set the principles of Sumatraism during World War I, and proclaimed it in his 1920 text Explanation of Sumatra.

Crnjanski based Sumatraism under the influence of Expressionism and Futurism, introducing his vision of cosmic harmony. His concept included the most important topics of contemporary avant-garde art: primal force, the conflict between civilization and nature, and the hope for a new beginning.

Superflat

Superflat is a postmodern art movement, founded by the artist Takashi Murakami, which is influenced by manga and anime. However, superflat doesn't have an explicit definition because Takashi Murakami does not want to limit the movement, but rather leave room for it to grow and evolve overtime.

Superflat is also the name of a 2000 art exhibition, curated by Murakami, that toured West Hollywood, Minneapolis and Seattle.[3]

"Superflat" is used by Murakami to refer to various flattened forms in Japanese graphic art, animation, pop culture and fine arts, as well as the "shallow emptiness of Japanese consumer culture." Superflat has been embraced by American artists, who have created a hybrid called "SoFlo Superflat".

Murakami defines Superflat in broad terms, so the subject matter is very diverse. Some works explore the consumerism and sexual fetishism that is prevalent in post-war Japanese culture. This often includes lolicon art, which is parodied by works such as those by Henmaru Machino. These works are an exploration of otaku sexuality through grotesque and/or distorted images. Other works are more concerned with a fear of growing up. For example, Yoshitomo Nara's work often features playful graffiti on old Japanese ukiyo-e executed in a childish manner. And some works focus on the structure and underlying desires that comprise otaku and overall post-war Japanese culture. Murakami is influenced by directors such as Hideaki Anno.

Suprematism

Suprematism is an early twentieth-century art movement focused on the fundamentals of geometry (circles, squares, rectangles), painted in a limited range of colors. The term suprematism refers to an abstract art based upon "the supremacy of pure artistic feeling" rather than on visual depiction of objects.

Founded by Polish-Ukrainian artist Kazimir Malevich in 1913, Supremus conceived of the artist as liberated from everything that pre-determined the ideal structure of life and art. Projecting that vision onto Cubism, which Malevich admired for its ability to deconstruct art, and in the process change its reference points of art, he led a group of Russian avant-garde artists — including Aleksandra Ekster, Liubov Popova, Olga Rozanova, Ivan Kliun,

Ivan Puni, Nadezhda Udaltsova, Nina Genke-Meller, Ksenia Boguslavskaya and others — in what's been described as the first attempt to independently found a Russian avant-garde movement, seceding from the trajectory of prior Russian art history.

To support the movement, Malevich established the journal Supremus (initially titled Nul or Nothing), which received contributions from artists and philosophers. The publication, however, never took off and its first issue was never distributed due to the Russian Revolution. The movement itself, however, was announced in Malevich's 1915 Last Futurist Exhibition of Paintings 0,10, in St. Petersburg, where he, and several others in his group, exhibited 36 works in a similar style.

Surrealism

Surrealism is a cultural movement that developed in Europe in the aftermath of World War I in which artists depicted unnerving, illogical scenes and developed techniques to allow the unconscious mind to express itself. Its aim was, according to leader André Breton, to "resolve the previously contradictory conditions of dream and reality into an absolute reality, a super-reality", or surreality. It produced works of painting, writing, theatre, filmmaking, photography, and other media.

Works of Surrealism feature the element of surprise, unexpected juxtapositions and non sequitur. However, many Surrealist artists and writers regard their work as an expression of the philosophical movement first and foremost (for instance, of the "pure psychic automatism" Breton speaks of in the first Surrealist Manifesto), with the works themselves being secondary, i.e. artifacts of surrealist experimentation. Leader Breton was explicit in his assertion that

Surrealism was, above all, a revolutionary movement. At the time, the movement was associated with political causes such as communism and anarchism. It was influenced by the Dada movement of the 1910s.

The term "Surrealism" originated with Guillaume Apollinaire in 1917. However, the Surrealist movement was not officially established until after October 1924, when the Surrealist Manifesto published by French poet and critic André Breton succeeded in claiming the term for his group over a rival faction led by Yvan Goll, who had published his own surrealist manifesto two weeks prior. The most important center of the movement was Paris, France. From the 1920s onward, the movement spread around the globe, impacting the visual arts, literature, film, and music of many countries and languages, as well as political thought and practice, philosophy, and social theory.

Symbolism

Symbolism was a late 19th-century art movement of French and Belgian origin in poetry and other arts seeking to represent absolute truths symbolically through language and metaphorical images, mainly as a reaction against naturalism and realism.

In literature, the style originates with the 1857 publication of Charles Baudelaire's Les Fleurs du mal. The works of Edgar Allan Poe, which Baudelaire admired greatly and translated into French, were

a significant influence and the source of many stock tropes and images. The aesthetic was developed by Stéphane Mallarmé and Paul Verlaine during the 1860s and 1870s. In the 1880s, the aesthetic was articulated by a series of manifestos and attracted a generation of writers. The term "symbolist" was first applied by the critic Jean Moréas, who invented the term to distinguish the Symbolists from the related Decadents of literature and of art.

Synchromism
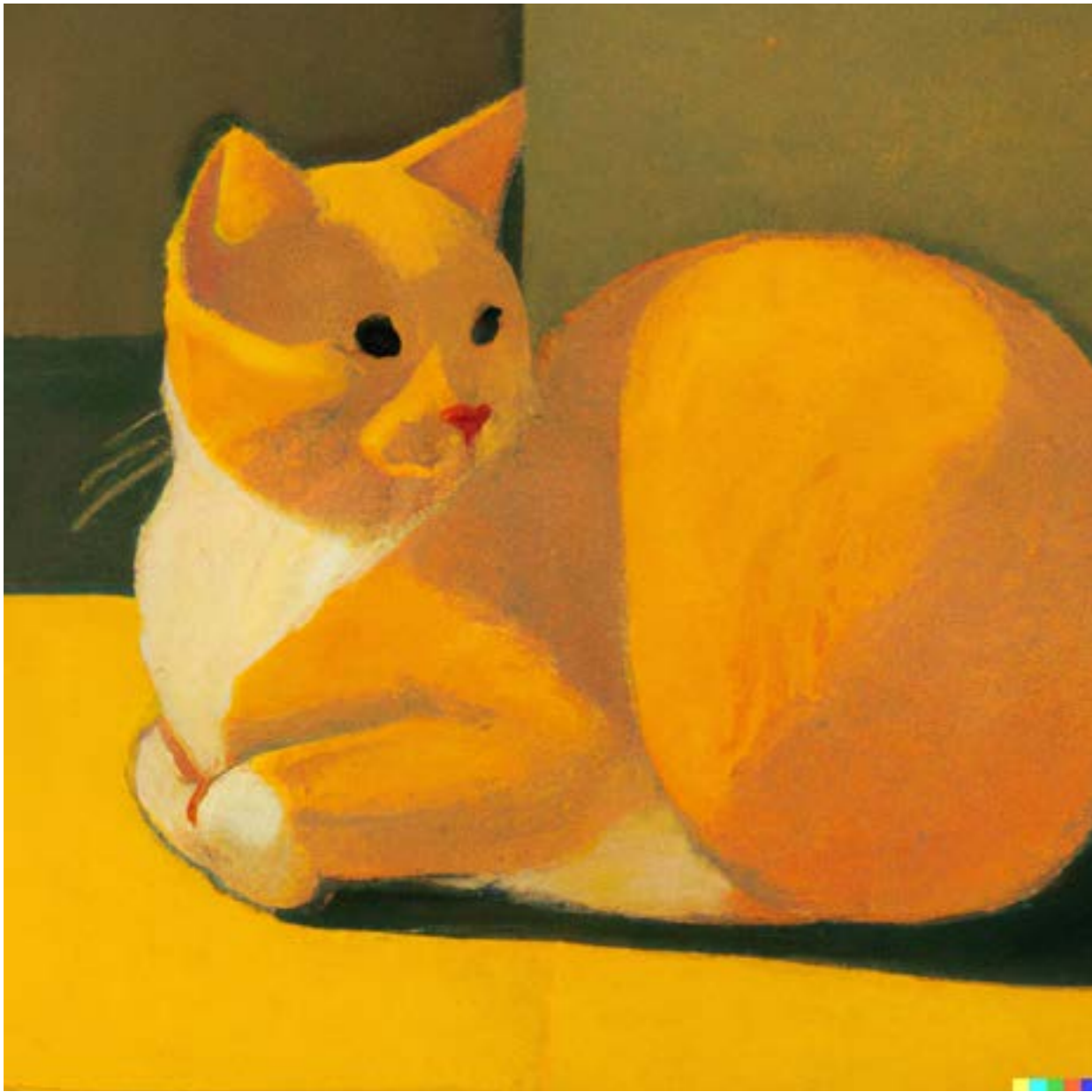
Synchromism was an art movement founded in 1912 by American artists Stanton Macdonald-Wright (1890–1973) and Morgan Russell (1886–1953). Their abstract "synchromies," based on an approach to painting that analogized color to music, were among the first abstract paintings in American art. Though it was short-lived and did not attract many adherents, Synchromism became the first American avant-garde art movement to receive international attention. One of the difficulties inherent in describing Synchromism as a coherent style is connected to the fact that some Synchromist works are purely abstract while others include representational imagery.

Synchromism is based on the idea that color and sound are similar phenomena and that the colors in a painting can be orchestrated in the same harmonious way that a composer arranges notes in a symphony. Macdonald-Wright and Russell believed that, by painting in color scales, their visual work could evoke the same complex sensations as music. As Macdonald-Wright said,"Synchromism simply means 'with color' as symphony means 'with sound.'"The phenomenon of "hearing" a color or the pairing of two or more senses--synesthesia—was also central to the work of Wassily Kandinsky, who was developing his own synesthetic paintings, or "compositions," in Europe at approximately the same time.

The abstract "synchromies" are based on color scales, using rhythmic color forms with advancing and reducing hues. They typically have a central vortex and explode in complex color harmonies. The Synchromists avoided using atmospheric perspective or line, relying solely on color and shape to express form. Macdonald-Wright and Russell were among a number of avant-garde artists at work in the period immediately before World War I who believed that realism in the visual arts had long since reached a point of exhaustion and that, to be meaningful in the modern world, painting needed to sever any ties to older ideas about perspective and to literary or anecdotal content.

Synthetism

Synthetism is a term used by post-Impressionist artists like Paul Gauguin, Émile Bernard and Louis Anquetin to distinguish their work from Impressionism. Earlier, Synthetism has been connected to the term Cloisonnism, and later to Symbolism. The term is derived from the French verb synthétiser (to synthesize or to combine so as to form a new, complex product).

Paul Gauguin, Émile Bernard, Louis Anquetin, and others pioneered the style during the late 1880s and early 1890s.

Synthetist artists aimed to synthesize three features:
> The outward appearance of natural forms.
> The artist's feelings about their subject.
> The purity of the aesthetic considerations of line, colour and form.

In 1890, Maurice Denis summarized the goals for synthetism as,

It is well to remember that a picture before being a battle horse, a nude woman, or some anecdote, is essentially a flat surface covered with colours assembled in a certain order.

The term was first used in 1877 to distinguish between scientific and naturalistic impressionism, and in 1889 when Gauguin and Emile Schuffenecker organized an Exposition de peintures du groupe impressioniste et synthétiste in the Café Volpini at the Exposition Universelle in Paris. The confusing title has been mistakenly associated with impressionism. Synthetism emphasized two-dimensional flat patterns, thus differing from impressionist art and theory.

Tachisme

Tachisme (alternative spelling: Tachism, derived from the French word tache, stain) is a French style of abstract painting popular in the 1940s and 1950s. The term is said to have been first used with regards to the movement in 1951. It is often considered to be the European response and equivalent to abstract expressionism, although there are stylistic differences (American abstract expressionism tended to be more "aggressively raw" than tachisme). It was part of a larger postwar movement known as Art Informel (or Informel), which abandoned geometric abstraction in favour of a more intuitive form of expression, similar to action painting. Another name for Tachism is Abstraction lyrique (related to American Lyrical Abstraction). COBRA is also related to Tachisme, as is Japan's Gutai group.

After World War II the term School of Paris often referred to Tachisme, the European equivalent of American abstract expressionism. Important proponents were Jean-Paul Riopelle, Wols, Jean Dubuffet, Pierre Soulages, Nicolas de Staël, Hans Hartung, Gérard Schneider, Serge Poliakoff, Georges Mathieu and Jean Messagier, among several others.

According to Chilvers, the term tachisme "was first used in this sense in about 1951 (the French critics Charles Estienne and Pierre Guéguen have each been credited with coining it) and it was given wide currency by Michel Tapié in his book Un Art autre (1952)."

Tachisme was a reaction to Cubism and is characterized by spontaneous brushwork, drips and blobs of paint straight from the tube, and sometimes scribbling reminiscent of calligraphy.

Tachisme is closely related to Informalism or Art Informel, which, in its 1950s French art-critical context, referred not so much to a sense of "informal art" as "a lack or absence of form itself"—non-formal or un-form-ulated—and not a simple reduction of formality or formalness. Art Informel was more about the absence of premeditated structure, conception or approach (sans cérémonie) than a mere casual, loosened or relaxed art procedure.

Temporary Art

Ephemeral art is the name given to all artistic expression conceived under a concept of transience in time, of non-permanence as a material and conservable work of art. Because of its perishable and transitory nature, ephemeral art (or temporary art) does not leave a lasting work, or if it does — as would be the case with fashion — it is no longer representative of the moment in which it was created. In these expressions, the criterion of social taste is decisive, which is what sets the trends, for which the work of the media is essential, as well as that of art criticism.

Release of 1001 blue balloons, Yves Klein's "aerostatic sculpture". Reconstruction carried out in 2007 on Place Georges-Pompidou in Paris, in celebration of the fiftieth anniversary of Klein's 1957 event. Regardless of the fact that any artistic expression may or may not be enduring in time, and that many works conceived under the criteria of durability may disappear in a short period of time for any undetermined circumstance, ephemeral art has in its genesis a component of transience, of fleeting object or expression in time. It is a passing, momentary art, conceived for instantaneous consumption. Based on this assumption, the ephemeral arts are those whose nature is not to last in time, or those that are constantly changing and fluctuating. Within this genre, expressions such as fashion, hairdressing, perfumery, gastronomy and pyrotechnics can be considered ephemeral arts, as well as various manifestations of body art such as Tattooing and piercing. The concept of ephemeral art would also include the various forms of so-called action art, such as happening, performance, environment and installation, or conceptual art, such as body art and land art, as well as other expressions of popular culture, such as graffiti. Finally, within architecture there is also a typology of constructions that are usually expressed as ephemeral architecture, since they are conceived as transitory buildings that fulfil a function restricted to a period of time.

Toyism

Toyism is a contemporary art movement that originated in the 1990s in Emmen, Netherlands. The word symbolises the playful character of the artworks and the philosophy behind it. The suffix ism refers to motion or movements that exist in both the world of art and religion. Nevertheless, the game of Toyism is a serious matter that shows a new, critical and sensitive perspective on our present-day world.

The philosophy of Toyism is that the artists operate as a collective, instead of separate individuals, hence one Toyist cannot be seen as more important or famous than the other. There is no rivalry among the artists. The evident message they carry out is that the artworks count, not the artist itself that has created it. Although the artists do make their own art, in many occasions the Toyists work together, which means that the produced artwork cannot be attributed to a single artist.

The secret manifesto Mother contains a palette of ingredients from which mainly paintings, but lately also sculptures, silkscreens, jewelry and glass art emerge. The manifesto is only meant to be read by the attending artists. The artworks can be seen as children of Mother and one or more parents (the artists). A parent can be either a man or a woman, or even more artists representing one parent next to Mother. This can be established because of the anonymous characteristics of the parents, they operate by using a pseudonym hiding their real identity for the audience. Every parent mixes ideas and characteristics with properties of Mother. This strongly connects the children, after all they arose from Mother.

Transgressive Art

Transgressive art is art that aims to outrage or violate basic morals and sensibilities. The term transgressive was first used in this sense by American filmmaker Nick Zedd and his Cinema of Transgression in 1985. Zedd used it to describe his legacy with underground film-makers like Paul Morrissey, John Waters, and Kenneth Anger, and the relationship they shared with Zedd and his New York City peers in the early 1980s.

From an academic perspective, many traces of transgression can be found in any art which is considered offensive because of its shock value; from the French Salon des Refusés artists to Dada and Surrealism. Philosophers Mikhail Bakhtin and Georges Bataille have published works on the nature of transgression. Transgressional works share some themes with art that deals with psychological dislocation and mental illness. Examples of this relationship, between social transgression and the exploration of mental states relating to illness, include many of the activities and works of the Dadaists, Surrealists, and Fluxus-related artists, such as Carolee Schneemann — and, in literature, Albert Camus's L'Etranger or J.D. Salinger's The Catcher in the Rye.

Since the late 1990s, a new group of transgressive artists has emerged, such as the Canadian artist Rick Gibson who made a pair of earrings out of human fetuses and ate a piece of human testicle. In China several artists have produced transgressive art, including Zhu Yu, who published images of himself eating what appeared to be a human fetus; and Yang Zhichao for extreme body art.

Tonalism

Tonalism was an artistic style that emerged in the 1880s when American artists began to paint landscape forms with an overall tone of colored atmosphere or mist. Between 1880 and 1915, dark, neutral hues such as gray, brown or blue, often dominated compositions by artists associated with the style. During the late 1890s, American art critics began to use the term "tonal" to describe these works, as well as the lesser-known synonyms Quietism and Intimism. Two of the leading associated painters were George Inness and James McNeill Whistler.

Tonalism is sometimes used to describe American landscapes derived from the French Barbizon style, which emphasized mood and shadow. Tonalism was eventually eclipsed by Impressionism and European modernism.

Australian Tonalism emerged as an art movement in Melbourne during the 1910s.

Ukiyo-e

Ukiyo-e[a] is a genre of Japanese art which flourished from the 17th through 19th centuries. Its artists produced woodblock prints and paintings of such subjects as female beauties; kabuki actors and sumo wrestlers; scenes from history and folk tales; travel scenes and landscapes; flora and fauna; and erotica. The term ukiyo-e translates as "picture[s] of the floating world".

In 1603, the city of Edo (Tokyo) became the seat of the ruling Tokugawa shogunate. The chōnin class (merchants, craftsmen and workers), positioned at the bottom of the social order, benefited the most from the city's rapid economic growth, and began to indulge in and patronise the entertainment of kabuki theatre, geisha, and courtesans of the pleasure districts; the term ukiyo ("floating world") came to describe this hedonistic lifestyle. Printed or painted ukiyo-e works were popular with the chōnin class, who had become wealthy enough to afford to decorate their homes with them.

The earliest ukiyo-e works emerged in the 1670s, with Hishikawa Moronobu's paintings and monochromatic prints of beautiful women. Colour prints were introduced gradually, and at first were only used for special commissions. By the 1740s, artists such as Okumura Masanobu used multiple woodblocks to print areas of colour. In the 1760s, the success of Suzuki Harunobu's "brocade prints" led to full-colour production becoming standard, with ten or more blocks used to create each print. Some ukiyo-e artists specialized in making paintings, but most works were prints. Artists rarely carved their own woodblocks for printing; rather, production was divided between the artist, who designed the prints, the carver, who cut the woodblocks, the printer, who inked and pressed the woodblocks onto handmade paper, and the publisher, who financed, promoted, and distributed the works. As printing was done by hand, printers were able to achieve effects impractical with machines, such as the blending or gradation of colours on the printing block.
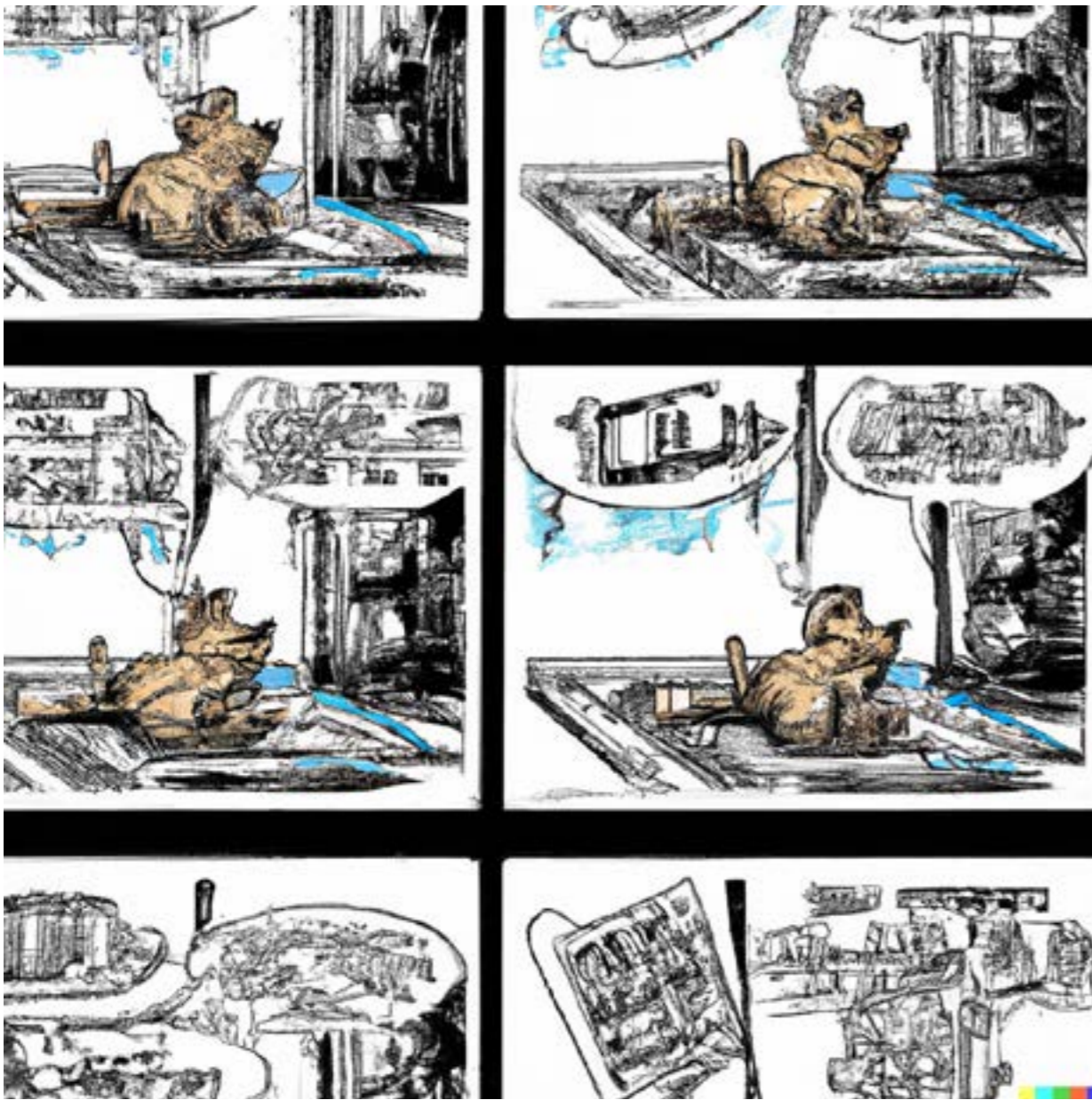
Underground Comix

Underground comix are small press or self-published comic books that are often socially relevant or satirical in nature. They differ from mainstream comics in depicting content forbidden to mainstream publications by the Comics Code Authority, including explicit drug use, sexuality, and violence. They were most popular in the United States in the late 1960s and 1970s, and in the United Kingdom in the 1970s.

Robert Crumb, Gilbert Shelton, Barbara "Willy" Mendes, Trina Robbins and numerous other cartoonists created underground titles that were popular with readers within the counterculture scene. Punk had its own comic artists like Gary Panter. Long after their heyday, underground comix gained prominence with films and television shows influenced by the movement and with mainstream comic books, but their legacy is most obvious with alternative comics.


Unilalianism

Unilalianism, better known as Unilalia is a portmanteau combining the Latin unus with the ancient Greek laliá — together, this word is translated loosely into "one tongue [language]". It refers to a growing, new underground art and aesthetic movement created by Carter Wilson and his brother, Ellis, developing in the Seattle and greater Puget Sound region with its roots in Oakland, California.
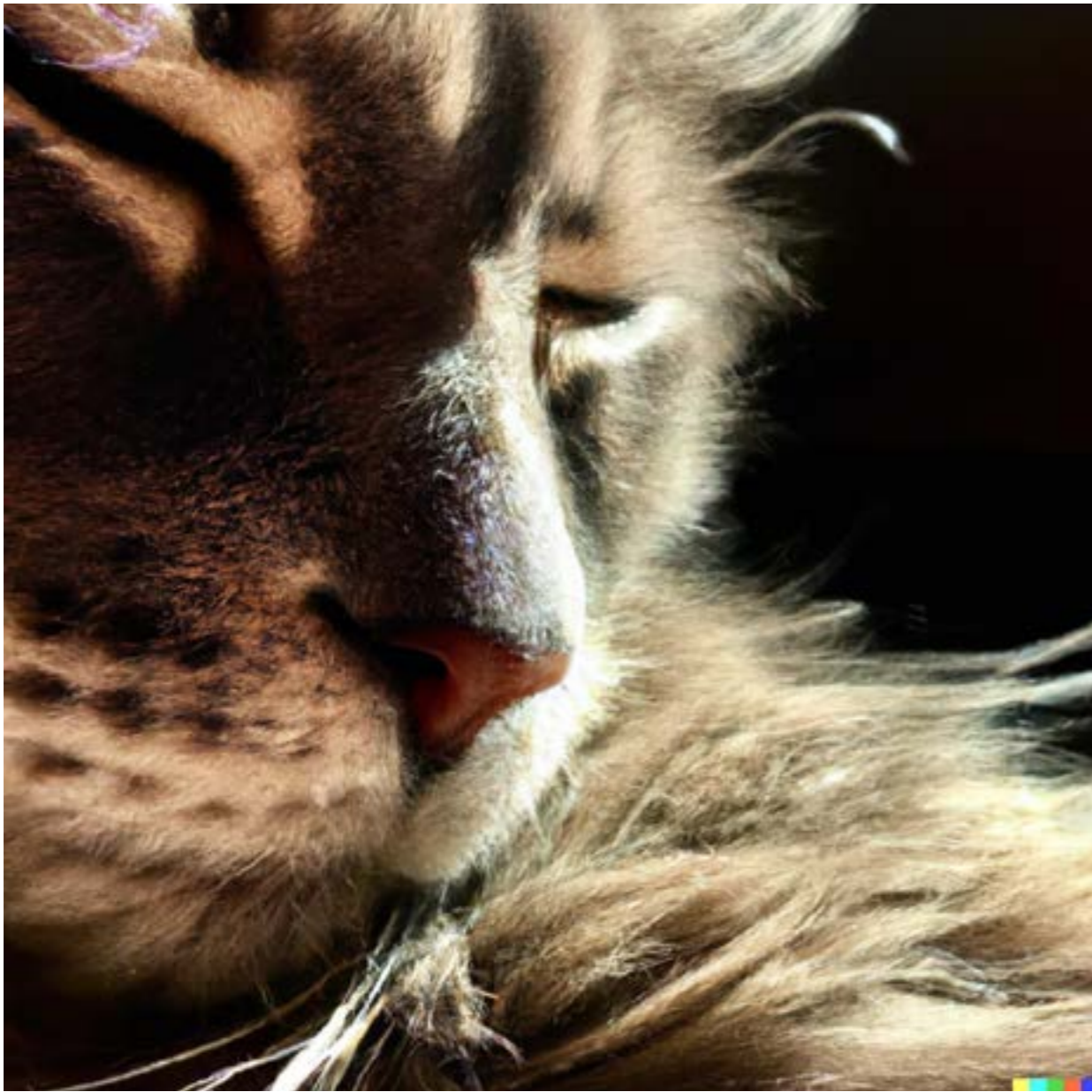
Vancouver School

The Vancouver School of conceptual or post-conceptual photography (often referred to as photoconceptualism) is a loose term applied to a grouping of artists from Vancouver starting in the 1980s. Critics and curators began writing about artists reacting to both older conceptual art practices and mass media by countering with "photographs of high intensity and complex content that

probed, obliquely or directly, the social force of imagery." No formal "school" exists and the grouping remains both informal and often controversial even amongst the artists themselves, who often resist the term. Artists associated with the term include Vikky Alexander, Roy Arden, Ken Lum, Jeff Wall, Ian Wallace, Stan Douglas and Rodney Graham.

Vanitas

A vanitas is a symbolic work of art showing the transience of life, the futility of pleasure, and the certainty of death, often contrasting symbols of wealth and symbols of ephemerality and death. Best-known are vanitas still lifes, a common genre in Low Countries of the 16th and 17th centuries; they have also been created at other times and in other media and genres.

Vanitas themes were common in medieval funerary art, with most surviving examples in sculpture. By the 15th century, these could be extremely morbid and explicit, reflecting an increased obsession with death and decay also seen in the Ars moriendi, the Danse Macabre, and the overlapping motif of the Memento mori. From the Renaissance such motifs gradually became more indirect and, as the still-life genre became popular, found a home there. Paintings executed in the vanitas style were meant to remind viewers of the transience of life, the futility of pleasure, and the certainty of death. They also provided a moral justification for painting attractive objects.

Common vanitas symbols include skulls, which are a reminder of the certainty of death; rotten fruit (decay); bubbles (the brevity of life and suddenness of death); smoke, watches, and hourglasses (the brevity of life); and musical instruments (brevity and the ephemeral nature of life). Fruit, flowers and butterflies can be interpreted in the same way, and a peeled lemon was, like life, attractive to look at but bitter to taste. Art historians debate how much, and how seriously, the vanitas theme is implied in still-life paintings without explicit imagery such as a skull. As in much moralistic genre painting, the enjoyment evoked by the sensuous depiction of the subject is in a certain conflict with the moralistic message.

Composition of flowers is a less obvious style of vanitas by Abraham Mignon in the National Museum, Warsaw. Barely visible amid vivid and perilous nature (snakes, poisonous mushrooms), a bird skeleton is a symbol of vanity and shortness of life.

Verdadism

Verdadism is the word created by artist, designer and writer, Soraida Martinez, to describe her art. The word is a combination of the Spanish word for truth (Verdad) and the English suffix for theory (ism). This contemporary art style, created in 1992, juxtaposes figurative abstract paintings with written social commentaries. The technique used is mixed media, with oil or acrylic on canvas paintings with written social commentaries. The commentaries are based on the artist's personal life experiences or observations and address issues affecting American society from the late 20th century to the present. Racism, sexism, stereotyping, abortion, feminism, alienation, ethnocentrism and relationships are common themes.

The primary purpose behind the paintings is to precipitate social change, to promote an understanding of humanity and to teach tolerance and the self-empowerment of the individual. In Verdadism, the intent of the artist is to make a personal connection with the viewer through the act of involving the viewer in an actual experience in the artist's life. The viewer is encouraged to acknowledge the universality of human nature and the artist invites the viewer to open their mind to the concept that we are all human beings with shared common experiences.


Video Art

Video art is an art form which relies on using video technology as a visual and audio medium. Video art emerged during the late 1960s as new consumer video technology such as video tape recorders became available outside corporate broadcasting. Video art can take many forms: recordings that are broadcast; installations viewed in galleries or museums; works streamed online, distributed as video tapes, or DVDs; and performances which may incorporate one or more television sets, video monitors, and projections, displaying live or recorded images and sounds.

Video art is named for the original analog video tape, which was the most commonly used recording technology in much of the form history into the 1990s. With the advent of digital recording equipment, many artists began to explore digital technology as a new way of expression.

One of the key differences between video art and theatrical cinema is that video art does not necessarily rely on many of the conventions that define theatrical cinema. Video art may not employ the use of actors, may contain no dialogue, may have no discernible narrative or plot, and may not adhere to any of the other conventions that generally define motion pictures as entertainment. This distinction also distinguishes video art from cinema's subcategories such as avant garde cinema, short films, or experimental film.
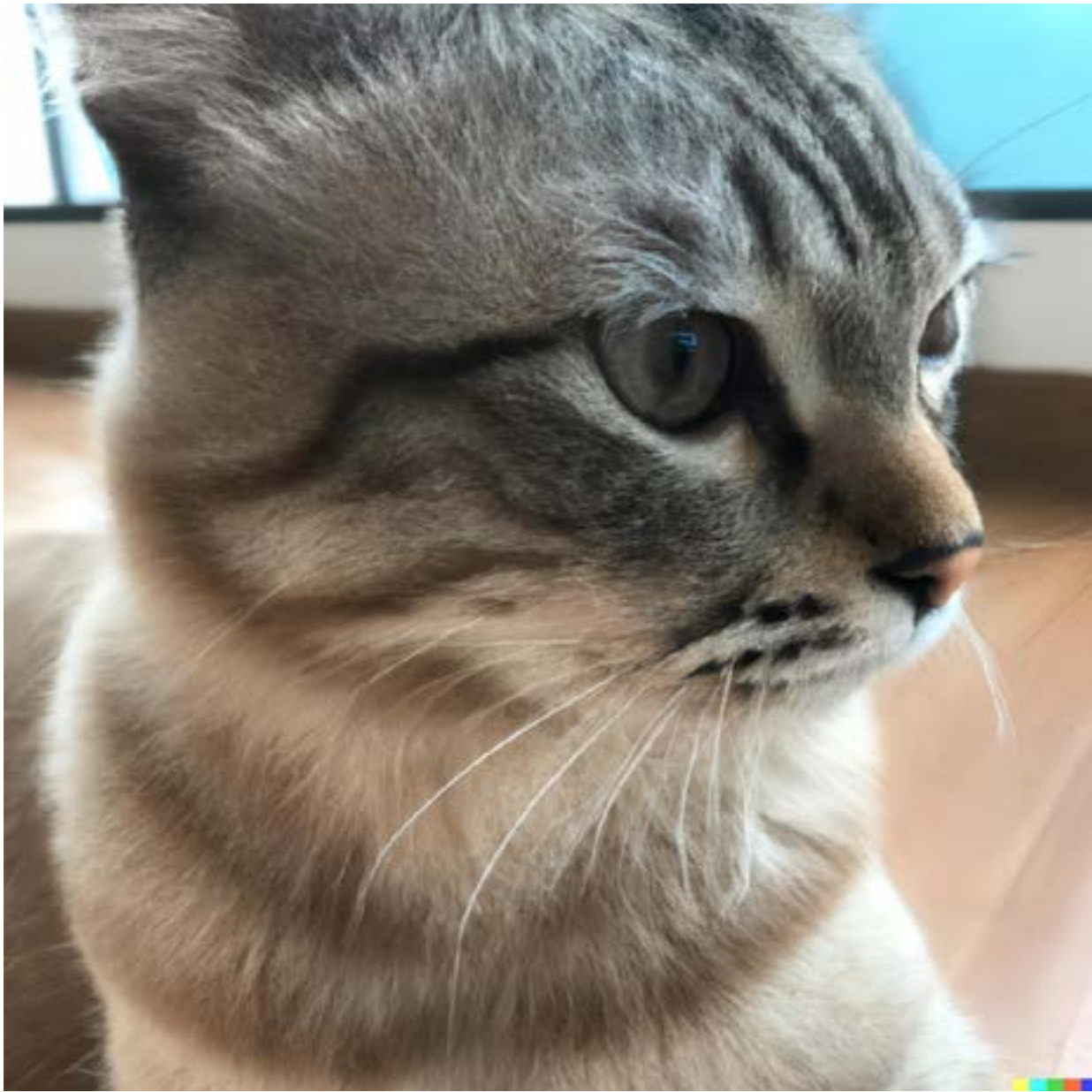
Visual Art

The visual arts are art forms such as painting, drawing, printmaking, sculpture, ceramics, photography, video, filmmaking, design, crafts and architecture. Many artistic disciplines such as performing arts, conceptual art, and textile arts also involve aspects of visual arts as well as arts of other types. Also included within the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art.

Current usage of the term "visual arts" includes fine art as well as the applied or decorative arts and crafts, but this was not always the case. Before the Arts and Crafts Movement in Britain and elsewhere at the turn of the 20th century, the term 'artist' had for some centuries often been restricted to a person working in the fine arts (such as painting, sculpture, or printmaking) and not the decorative arts, craft, or applied Visual arts media. The distinction was emphasized by artists of the Arts and Crafts Movement, who valued vernacular art forms as much as high forms.[4] Art schools made a distinction between the fine arts and the crafts, maintaining that a craftsperson could not be considered a practitioner of the arts.

The increasing tendency to prefer the painting styles, and to a lesser degree sculpture, of technique or style over another has been a feature of artist throughout the ages. In many instances painting has been seen as relying to the highest degree on the imagination of the artist, and the furthest removed from manual labour — in Chinese painting the most highly valued styles were those of "scholar-painting", at least in theory practiced by gentleman amateurs. The Western hierarchy of genres reflected similar attitudes.

Viennese Actionism

Viennese Actionism was a short-lived art movement in the late 20th-century that spanned the 1960s into the 1970s. It is regarded as part of the independent efforts made during the 1960s to develop the issues of performance art, Fluxus, happening, action painting, and body art. Its main participants were Günter Brus, Otto Mühl, Hermann Nitsch, and Rudolf Schwarzkogler. Others involved in the moment include Anni Brus, Heinz Cibulka and Valerie Export. Many of the Actionists have continued their artistic work independently of Viennese Actionism movement.

The work of the Actionists developed concurrently with—but largely independently from—other avant garde movements of the era that shared an interest in rejecting object-based or otherwise commodifiable art practices. The practice of staging precisely scored "Actions" in controlled environments or before audiences bears similarities to the Fluxus concept of enacting an "event score" and is a forerunner to performance art.

The work of the Viennese Actionists is probably best remembered for the wilful transgressiveness of its naked bodies, destructiveness and violence. Often, brief jail terms were served by participants for violations of decency laws, and their works were targets of moral outrage. In June 1968 Günter Brus began serving a six-month prison sentence for the crime of "degrading symbols of the state" after an action in Vienna at which he simultaneously masturbated, covered his body with his own faeces and sang the Austrian national anthem, and later fled the country to avoid a second arrest. Otto Mühl served a one-month prison term after his participation in a public event, "Art and Revolution" in 1968. After his Piss Action before a Munich audience, Mühl became a fugitive from the West German police. Hermann Nitsch served a two-week prison term in 1965 after his participation with Rudolf Schwarzkogler in the Festival of Psycho-Physical Naturalism. The Destruction in Art Symposium, held in London in 1966, marked the first encounter between members of Fluxus and the Actionists. It proved to be a landmark international recognition for the work of Brus, Mühl and Nitsch.

Vorticism

Vorticism was a London-based modernist art movement formed in 1914 by the writer and artist Wyndham Lewis. The movement was partially inspired by Cubism and was introduced to the public by means of the publication of the Vorticist manifesto in Blast magazine. Familiar forms of representational art were rejected in favour of a geometric style that tended towards a hard-edged abstraction. Lewis proved unable to harness the talents of his disparate group of avant-garde artists; however, for a brief period Vorticism proved to be an exciting intervention and an artistic riposte to Marinetti's Futurism and the post-impressionism of Roger Fry's Omega Workshops.

Vorticist paintings emphasised 'modern life' as an array of bold lines and harsh colours drawing the viewer's eye into the centre of the canvas and vorticist sculpture created energy and intensity through 'direct carving'.