

**MINISTRY OF HIGHER AND SECONDARY SPECIALIZED
EDUCATION OF REPUBLIC OF UZBEKISTAN
ANDIZHAN STATE UNIVERSITY NAMED AFTER Z.M.
BOBUR**

N.R Ashurova

ENGLISH + ART



*(For the students of the pedagogical faculty and
Arts)*

Andizhan-2020

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Ушбу ўқув услубий қўлланма Факультетлараро чет тиллар (Ижтимоий ва гуманитар фанлар) кафедраси профессор ўқитувчиларининг йиғилишида муҳокама қилинган ва фойдаланиш учун тавсия этилган. (2020 йил –сонли баённома)

Кафедра мудири:  Ш. Шокиров

Ушбу ўқув услубий қўлланма Университет илмий кенгашида кўриб чиқилган ва тасдиққа тавсия қилинган (2020 йил –сонли баённома).

Сўз боши

Ушбу услубий қўлланма олий ўқув юртларининг мутахассислиги чет тили бўлмаган факультетлардаги ўзбек тилида ўқитиладиган гуруҳларда инглиз тилида маълум бошланғич маълумоти бўлган талабалар учун мўлжалланган. **Услубий қўлланмада берилган матнлар асосан педагогика ва санъат йўналишидаги** талабалар учун махсус танланган. Инглиз санъат ахлларининг бой мероси рангли расмлар, савол-жавоблар асосида талқин этилган. Жумладан 101 та инглиз ва жаҳон рассомларининг ижодини қисқача ёритиб берган маълумотлар китобнинг сўнги саҳифаларида ўз аксини топган. Бу эса талаба ва ўқувчиларнинг дунё мўйқалам усталарининг ижод намуналаридан бахраманд бўлишлари баробарида, инглизча оғзаки ва ёзма мулоқот олиб боришига кўмак беради деб умид қиламиз.

Муаллиф

Colours

Picture English



white



grey/gray



yellow



pink



red



green



blue



brown



orange



violet

lilac






purple

black

Learn about colours.









Primary Colours

In art, there are three primary colours. These are colours that cannot be made by mixing other colours together. They are - red, blue, and yellow:-

	Red
	Blue
	Yellow

Secondary Colours

If you mix two primary colours together, you create what is called a secondary colour. Mixing red and blue creates purple; blue and yellow make green and yellow and red make orange.

	+		=		Purple
	+		=		Green
	+		=		Orange

Tertiary Colours

Tertiary colours are neutral colours such as browns and greys.

If you mix three primary colours together, you get a tertiary colour or if you mix a primary colour and a secondary colour you get a tertiary colour.

	Brown
	Grey










Black and White

	Black
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	<u>White</u>
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Black adds shadow to a colour.

But white makes a colour lighter.

	+		=		<u>Pink</u>			
	+		=		<u>Cream</u>			
	+		=		<u>Light blue</u>	Opposite		<u>Dark blue</u>
	+		=		Light green etc...			

For example:-

	The Union Jack is red, white and blue.
	The German flag is black, red and yellow.
	Penguins are black and white.
	Aubergines are purple.
	Lettuce is green.
	Lemons are yellow.
	Oranges are orange!

Colours - Colors

English Vocabulary

There are many different names of colours in English.

Some of the more common colours are:



The colour **Grey** can also be written as **Gray** in the some countries.

The word **Colour** is written as **Color** in United States.

There are three ways that you can use a colour in a sentence to describe something:

1. To Be + Colour. e.g. My car is **blue**.
2. Colour + Noun. e.g. The **blue** car is mine.
3. Colour is the Noun. e.g. **Blue** is the colour of my car.

Thinking speaking

Did you know that, because colours give us more information about a person or a thing, they are all **adjectives** in English?

Light - Dark - Bright

You can also talk in shades (or intensity) of colour in English by using such expressions as:

Light is the opposite of **Dark**.



Bright: a strong colour that is easy to see.

- Helen has **dark green** eyes.
- His **light grey** hair made him look very distinguished.
- Her **bright pink** lipstick doesn't look good.

The words Light, Dark and Bright are placed **before** the colour.

Colours + ISH

If you are not exactly sure how to describe a colour, we normally use the suffix -ish.

e.g. Greenish (= approximately green but not exactly green)

The sunset is a beautiful **pinkish-purplish** colour today.

His shirt is **lightish blue** in colour.

Typical Things of each Colour

The following is a list of things typically associated with each colour:

Red: Strawberry, Rose, Fire engine, Blood

Orange: Pumpkin, Carrot, Basketball

Yellow: Cheese, Sun, Butter, Lemon

Green: Grass, Lettuce, Frog

Blue: Sky, Ocean, Blueberry

Black: Bat, Night, Tire

White: Paper, Sugar, Milk

Pink: Pig, Tongue, Cotton candy (Candy floss)

Brown: Wood, Cigar, Earth

Grey: Rock, Lead, Dust

Thinking speaking

How many more things can you add to each colour?

Learn About Colors

Color is everywhere! Look around you. How many colors can you see? Do you know the names of colors in English? Do you know how to spell the colors properly? Here is a color chart to help you with some of the most common colors. The first 7 colors on the wheel are the colors of the rainbow. * **These colors may be slightly different on some computers.** In British English we write **colour**. In American English we write **color**.



1. red
- 2 orange
- 3 yellow
- 4 green
- 5 blue
- 6 indigo
- 7 violet
- 8 purple
- 9 pink
- 10 silver
- 11 gold
- 12 beige
- 13 brown
- 14 grey
- 15 black
- 16 white

How to use colour in a sentence

There are three different ways to describe the color of something:

1. My dad's car is red.
2. The red car is my dad's.
3. Red is the color of my dad's car.

Shades

Colors have different shades. You can have:

Dark green light green bright green

When you aren't exactly sure how to describe a color you can use the suffix "ish". Native speakers often use "ish" to describe colors! For example, a color can be:

Purplish reddish bluish

If you love these colors, you will enjoy learning many more colors in English. There are so many fun ones to learn. Colors are often named after things they remind us of. For example:

Shell, pink, navy, blue, salmon.

ABOUT COLORS.

We all live in a world where at some point, colour will be a part of, and effect us in our everyday lives. Colour in everyday life is very diverse, from knowing that a fruit is ripe to eat, to understanding how Colour can affect our moods. [Blue can be Calming](#) - [Red can make you tense](#).

What is colour?

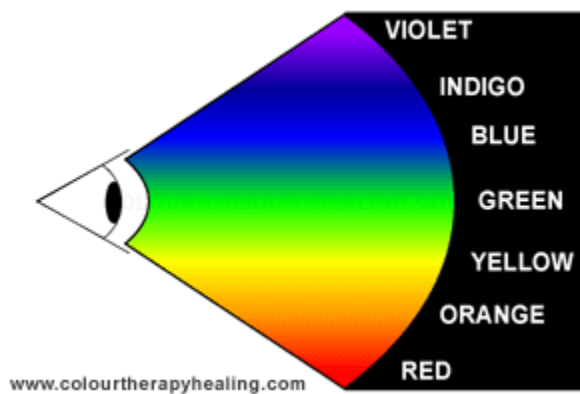
Colour is simply light of different [wavelengths](#) and **frequencies** and light is just one form of energy that we can actually see that is made up from photons. We are all surrounded by electromagnetic waves of energy of which colour is just a small part.

Colour Properties - the colour spectrum

Each colour has its own properties and unique wavelength and frequency.

More about... [Colour properties](#)

The visible spectrum of **colour as we see it**, consists of seven main colours:



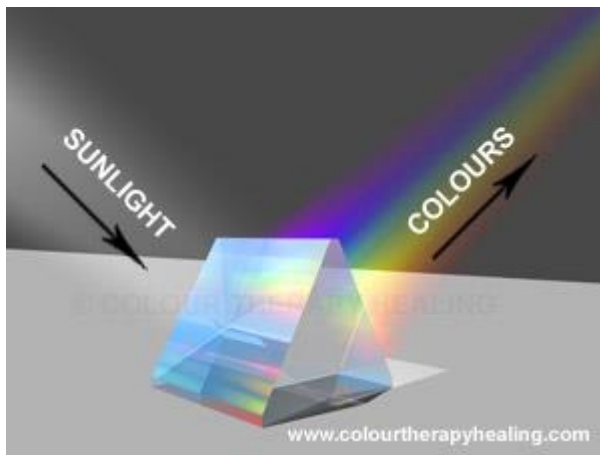
We can see seven main colours of the Visible Spectrum

The retinas in our eyes though have three types of colour receptors in the form of cones. We can actually only detect three of these visible colours - red - blue and green. These colours are called [additive primaries](#). It is these three colours that are mixed in our brain to create all of the other colours we see... how clever we are!

The wavelength and frequency of light we see, also influences the colour we see. The seven colours of the spectrum all have varying wavelengths and

frequencies. Red is at the lower end of the spectrum and has a higher wavelength but lower frequency to that of Violet at the top end of the spectrum which has a lower wavelength and higher frequency.

Where does colour come from?



Using a prism, we can 'extract' the colours from white light - ie. sunlight. Colour simply comes from light. Sunlight of course is the main source that that we are all familiar with. To physically see the colours from white light, we need to use a prism. When light from the sun passes through a prism, the light is split into the seven visible colours by a process called '[refraction](#)'. Refraction is caused by the change in speed experienced by a wave of light when it changes medium.

Light energy

The amount of energy in a given light wave is proportionally related to its frequency, thus a high frequency light wave has a higher energy than that of a low frequency light wave.

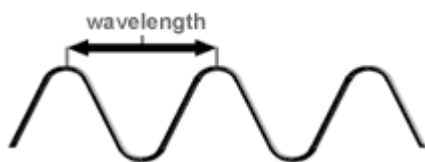
Colour is made up of different Wavelengths and Frequencies

Each colour has its own particular wavelength and frequency. Each colour can be measured in units of cycles or waves per second. If we can imagine light

traveling in waves like that in an ocean, it is these waves that have the properties of wavelength and frequency. A wavelength is the distance between the same locations on adjacent waves. As an example; an ocean full of waves, that were 10 meters apart, could be said as, having a *wavelength* of 10, whereas an ocean of waves that were 30 meters apart would be said as having a *wavelength* of 30.

The same applies to light. The colour RED has a wavelength of around 700 nanometers long - one wave spans only 7 ten millionths of a meter! Whereas, Violet has a much shorter *wavelength*, so each violet wave would span a much shorter distance.

Waves of Energy

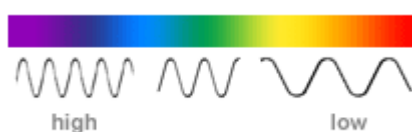


Within the Universe, positive and negative charges (waves of energy), are constantly vibrating and producing electromagnetic waves traveling at an incredibly high speed.(186,000 miles per second, the speed of light.)

Each of these waves has a different wavelength and speed of vibration. Together they form part of the [electromagnetic spectrum](#).

Light travels in waves. A wavelength is the distance between the same locations on adjacent waves.

Frequency



The frequency of a wave is determined by the number of complete waves, or wavelengths, that pass a given point each second. The colour RED for example, has a frequency of around 430 trillion vibrations a second, whereas Violet has a much higher *frequency*, so each violet wave would pass a given point much quicker than the colour RED. All light travels at the same speed but each colour has a different wavelength and frequency.

Frequency of waves

To try and explain the frequency of colour and light a little further, imagine that an ocean with waves that are 10 meters apart that crash on the shore every 5 seconds could be classed as having a *frequency* of 5, whereas an ocean of waves 10 meters apart that crashed on the shore every 10 seconds, would be classed as having a *frequency* of 10. The more frequent the waves, the HIGHER the frequency.

It is these different wavelengths and frequencies that cause the different colours of light to separate and become visible when passing through a prism. This can be looked upon in the same way that radio waves have different frequencies and wavelengths, certain stations can only be listened to at a particular frequency or wavelength. So the colour blue - say, can only be visible at a particular frequency and wavelength range.

The higher the frequency, of the colour, the closer together the waves of energy are.

Higher frequency colours are - violet - indigo - blue

Lower frequency colours are - yellow - orange - red.

A high frequency light wave has a higher energy than that of a low frequency light wave.



Complementary colours

When placed next to each other, complementary colors tend to look balanced and are colors opposite to each other on the colour wheel more about [Complementary colours](#)

Color psychology

Psychology is the study of [color](#) as a determinant of human behavior. This discipline is young and rests on only a few small studies. Examples include quantification of individual [color preferences](#) and investigation if the relationship between shirt color and match outcome in English football.

Influence of Colour on Perception

Perceptions not obviously related to colour, such as the palatability of food, may in fact be partially determined by colour. Not only the colour of the food itself but also that of everything in the eater's field of vision can affect this.

Placebo effect

The color of [placebo](#) pills is reported to be a factor in their effectiveness, with "hot-colored" pills working better as stimulants and "cool-colored" pills working better as depressants. This relationship is believed to be a consequence of the patient's expectations and not a direct effect of the color itself. Consequently, these effects appear to be culture-dependent.

Blue public lighting

In 2000, [Glasgow](#) installed blue street lighting in certain neighborhoods and subsequently reported the anecdotal finding of reduced crime in these areas. This report was picked up by several news outlets. A railroad company in [Japan](#)

installed blue lighting on its stations in October 2009 in an effort to reduce the number of [suicide](#) attempts although the effect of this technique has been questioned

Colour preference

Color has long been used to create feelings of coziness or spaciousness. However, how people are affected by different color stimuli varies from person to person. More people prefer blue than any other colour. There is evidence that colour preference may depend on ambient temperature. People who are cold prefer warm colors like red and yellow while people who are hot prefer cool colors like blue and green. Some studies find that colour can affect mood. However, these studies do not agree on precisely which moods are brought out by which colours. Some research has concluded that women and men respectively prefer "warm" and "cool" colors. A few studies have shown that cultural background has a strong influence on color preference. These studies have shown that people from the same region regardless of race will have the same color preferences. Also, one region may have different preferences than another region (i.e., a different country or a different area of the same country), regardless of race. Children's preferences for colors they find to be pleasant and comforting can be changed and can vary, while adult color preference is usually non-malleable.

Light, color, and surroundings

Light and color can influence how people perceive the area around them. Different light sources affect how the colors of walls and other objects are seen. Specific hues of colors seen under natural sunlight may vary when seen under the light from an incandescent (tungsten) light-bulb: lighter colors may appear to be more orange or "brownish" and darker colors may appear even darker. Light and the color of an object can affect how one perceives its positioning. If light or shadow, or the color of the object, masks an object's true contour (outline of a figure) it can appear to be shaped differently than it really is. Objects under a uniform light-source will promote better impression of three-dimensional shape. The colour of an object may affect whether or not it seems to be in motion. In particular, the trajectories of objects under a light source whose intensity varies with space are more difficult to determine than identical objects under a uniform light source. This could possibly be interpreted as interference between motion and colour perception, both of which are more difficult under variable lighting.

Color in Jungian psychology

[Carl Jung](#) is most prominently associated with the pioneering stages of color psychology. Jung was most interested in colors' properties and meanings, as well as in art's potential as a tool for [psychotherapy](#). His studies in and writings on color symbolism cover a broad range of topics, from [Mandalay](#) to the works of Picasso to the near-universal sovereignty of the color gold, the lattermost of which, according to Charles A. Riley II, "expresses ... the apex of spirituality, and intuition". In pursuing his studies of color usage and effects across cultures and time periods, as well as in examining his patients' self-created Mandalay, Jung attempted to unlock and develop a language, or code, the ciphers of which would be colors. He looked to [alchemy](#) to further his understanding of the secret language of color, finding the key to his research in alchemical transmutation. His work has historically informed the modern field of color psychology.

General Model of Color Psychology

The general model of color psychology relies on six basic principles. First is that color can carry specific meaning? Second, color meaning is either based in learned meaning or biologically innate meaning. Third, the perception of a color causes evaluation automatically by the person perceiving. Fourth, the evaluation process forces color motivated behavior. Fifth, color usually exerts its influence automatically. Last, color meaning and effect has to do with context as well.

Uses in Marketing

Given that people make up their minds about whether or not to buy something within ninety seconds of first encounter, color psychology has become important to marketing. The color red is believed to increase appetite, and is thus commonly used in fast food restaurants. On the other hand, the color blue is believed to relax people, and is thus used by higher class restaurants to persuade customers to stay longer. Colour may also affect subjective time. Red and blue are respectively believed to make time appear to pass more quickly and more slowly. Casinos, for example, use red lighting in an attempt to keep customers inside for a longer period of time.

Criticism

Inherent difficulties in properly controlling trials of color's effect on human beings mean that a subject's expectations and cultural [bias](#) cannot be ruled out. Moreover, much evidence is anecdotal (e.g. the blue street lighting case) or based on data that includes [confounders](#) (e.g. the shirt-color correlation).

Answer the questions.

1. Colors do you know?
2. Where does color come from?
3. What are they the main colors?
4. Have these waves a different wavelength and speed of vibration?
5. Where does color come from?
6. What are they color frequency colors?
7. Do you know difference between the word “color” and “color”?
8. What kind of people like red and yellow?
9. Whose work has historically informed the modern field of color psychology?
10. Why does color use in Marketing?
11. Can colors affect mood?
12. Explain general model of color psychology.

World Art

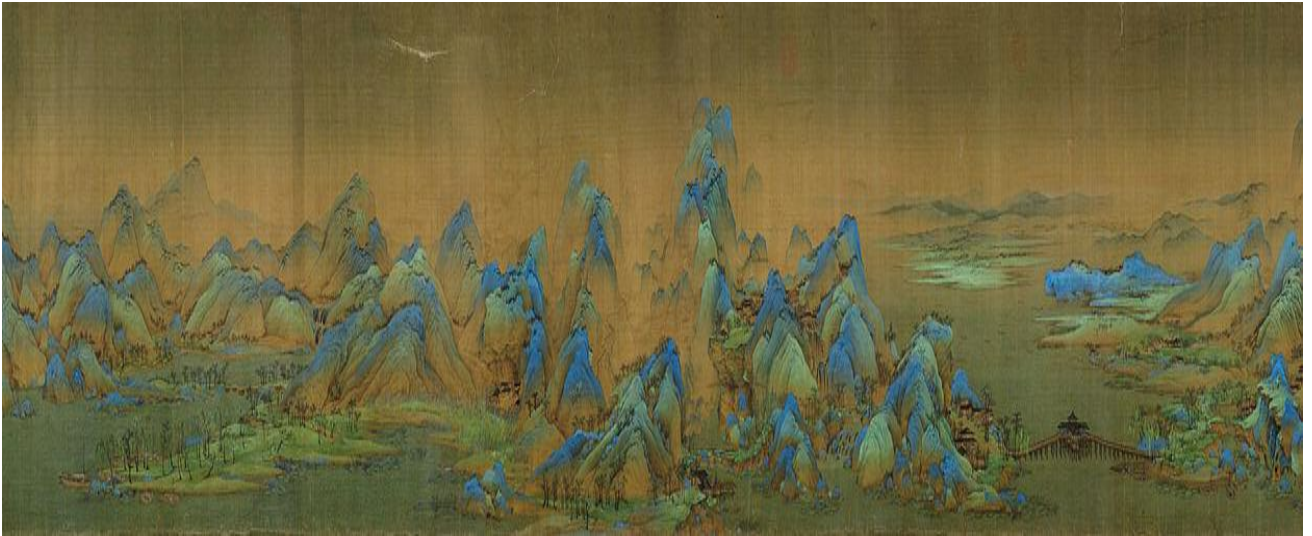
This is about the general concept of art. For the categories of different artistic disciplines, For the arts that are visual in nature, For people named Art.



Clockwise from upper left: A [self-portrait](#) from [Vincent van Gogh](#), an African [Choke](#)-statue, detail from the [Birth of Venus](#) by [Sandra Botticelli](#) and a Japanese [Shish lion](#)

Art is a term that describes a diverse range of human activities and the products of those activities, but is most often understood to refer to [painting](#), [film](#), [photography](#), [sculpture](#), and other visual media. [Music](#), [theatre](#), [dance](#), [literature](#), and [interactive media](#) are included in a broader definition of art or [the arts](#). Until the 17th century, *art* referred to any skill or mastery and was not differentiated from crafts or sciences, but in modern usage the [fine arts](#) are distinguished from acquired skills in general.

- Many definitions of art have been proposed by philosophers and others who have characterized art in terms of [mimesis](#), expression, communication of emotion, or other values. During the [Romantic](#) period, art came to be seen as "a special faculty of the human mind to be classified with religion and science». The nature of art, and related concepts such as creativity and interpretation, are explored in a branch of [philosophy](#) known as [aesthetics](#).



Definition

Works of art can tell stories or simply express an aesthetic truth or feeling. Panorama of a section of *A Thousand Li of Mountains and Rivers*, a 12th-century painting by Song Dynasty artist [Wang Xiamen](#).

[Britannica Online](#) defines *art* as "the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others." By this definition of the word, artistic works have existed for almost as long as [humankind](#): from early [pre-historic art](#) to [contemporary art](#); however, some theories restrict the concept to modern Western societies. The first and broadest sense of *art* is the one that has remained closest to the older Latin meaning, which roughly translates to "skill" or "craft." A few examples where this meaning proves very broad include *artifact*, *artificial*, *artifice*, [medical arts](#), and [military arts](#). to its [etymology](#) However, there are many other colloquial uses of the word, all with some relation.



20th-century [Rwandan](#) bottle. Artistic works may serve practical functions, in addition to their decorative value.

The second and more recent sense of the word *art* is as an abbreviation for *creative art* or *fine art* and emerged in the early 17th century. Fine art means that a skill is being used to express the artist's creativity, or to engage the audience's aesthetic sensibilities, or to draw the audience towards consideration of the *finer* things.

The word *art* can describe several things: a study of creative skill, a process of using the creative skill, a product of the creative skill, or the audience's experience with the creative skill. The creative arts (*art* as discipline) are a collection of disciplines that produce *artworks* (*art* as objects) that are compelled by a personal drive (*art* as activity) and convey a message, mood, or symbolism for the viewer to interpret (*art* as experience). Art is something that stimulates an individual's thoughts, emotions, beliefs, or ideas through the senses. Artworks can be explicitly made for this purpose or interpreted on the basis of images or objects. Although the application of scientific knowledge to derive a new scientific theory involves skill and results in the "creation" of something new, this represents science only and is not categorized as art.

Often, if the skill is being used in a common or practical way, people will consider it a craft instead of art. Likewise, if the skill is being used in a commercial or industrial way, it may be considered [commercial art](#) instead of fine art. On the other hand, crafts and [design](#) are sometimes considered [applied art](#). Some art followers have argued that the difference between fine art and applied art has more to do with value judgments made about the art than any clear definitional difference. However, even fine art often has goals beyond pure creativity and self-expression. The purpose of works of art may be to communicate ideas, such as in politically, spiritually, or philosophically motivated art; to create a sense of [beauty](#)

(see [aesthetics](#)); to explore the nature of perception; for pleasure; or to generate strong [emotions](#). The purpose may also be seemingly nonexistent.

The nature of art has been described by philosopher [Richard Wollemler](#) as "one of the most elusive of the traditional problems of human culture". Art has been defined as a vehicle for the expression or communication of emotions and ideas, a means for exploring and appreciating [formal elements](#) for their own sake, and as [mimesis](#) or [representation](#). Art as mimesis has deep roots in the philosophy of [Aristotle](#). [Goethe](#) defined art as an *other* resp. a *second nature*, according to his ideal of a [style](#) founded on the basic fundamentals of insight and on the innermost character of things [Leo Tolstoy](#) identified art as a use of indirect means to communicate from one person to another. [Benedetti Croce](#) and [R.G. Collingwood](#) advanced the [idealist](#) view that art expresses emotions, and that the work of art therefore essentially exists in the mind of the creator. The theory of art as form has its roots in the philosophy of [Immanuel Kant](#), and was developed in the early twentieth century by [Roger Fry](#) and [Clive Bell](#). More recently, thinkers influenced by [Martin Heidegger](#) have interpreted art as the means by which a community develops for itself a medium for self-expression and interpretation. [George Dickie](#) has offered an [institutional theory of art](#) that defines a work of art as any artifact upon which a qualified person or institution has conferred "the status of candidate for appreciation".

History


[History of art](#)



[Venus of Willendorf](#), circa 24,000–22,000 [BP](#)

Sculptures, [cave paintings](#), rock paintings and [petro glyphs](#) from the [Upper Paleolithic](#) dating to roughly 40,000 years ago have been found, but the precise meaning of such art is often disputed because so little is known about the cultures that produced them. The oldest art objects in the world—a series of tiny, drilled snail shells about 75,000 years old—were discovered in a South African cave. Containers that may have been used to hold paints have been found dating as far back as 100,000 years.




 [Cave painting](#) of a horse from the [Lascaux](#) caves, *circa* 16,000 BP

Many great traditions in art have a foundation in the art of one of the great ancient civilizations: [Ancient Egypt](#), [Mesopotamia](#), [Persia](#), India, China, Ancient Greece, Rome, as well as [Inca](#), [Maya](#), and [Oleic](#). Each of these centers of early civilization developed a unique and characteristic style in its art. Because of the size and duration of these civilizations, more of their art works have survived and more of their influence has been transmitted to other cultures and later times. Some also have provided the first records of how artists worked. For example, this period of Greek art saw a veneration of the human physical form and the development of equivalent skills to show musculature, poise, beauty, and anatomically correct proportions.

In [Byzantine](#) and [Medieval art](#) of the Western Middle Ages, much art focused on the expression of Biblical and religious truths, and used styles that showed the higher glory of a heavenly world, such as the use of gold in the background of paintings, or glass in mosaics or windows, which also presented figures in idealized, patterned (flat) forms. Nevertheless a classical realist tradition persisted in small Byzantine works, and realism steadily grew in the art of Catholic Europe.

[Renaissance art](#) had a greatly increased emphasis on the realistic depiction of the material world, and the place of humans in it, reflected in the corporeality of the human body, and development of a systematic method of [graphical perspective](#) to depict recession in a three-dimensional picture space.



 The stylized signature of [Sultan Mahmud II](#) of the [Ottoman Empire](#) was written in [Arabic calligraphy](#). It reads *Mahmud Khan son of Abdul amid is forever victorious*.



The [Great Mosque of Kairouan](#) (also called the Mosque of Uqba) is one of the finest, most significant and best preserved artistic and architectural examples of early great mosques; dated in its present state from the 9th century, it is the ancestor and model of all the mosques in the western Islamic lands.^[16] The [Great Mosque of Kairouan](#) is located in the city of [Kairouan](#) in [Tunisia](#).

In the east, [Islamic art's](#) rejection of [iconography](#) led to emphasis on geometric patterns, [calligraphy](#), and [architecture](#). Further east, religion dominated artistic styles and forms too. India and Tibet saw emphasis on painted sculptures and dance, while religious painting borrowed many conventions from sculpture and tended to bright contrasting colors with emphasis on outlines. China saw the flourishing of many art forms: jade carving, bronze work, pottery (including the stunning [terracotta army](#) of Emperor Qin), poetry, calligraphy, music, painting, drama, fiction, etc. Chinese styles vary greatly from era to era and each one is traditionally named after the ruling dynasty. So, for example, [Tang Dynasty](#) paintings are monochromatic and sparse, emphasizing idealized landscapes, but [Ming Dynasty](#) paintings are busy and colorful, and focus on telling stories via setting and composition. Japan names its styles after imperial dynasties too, and also saw much interplay between the styles of calligraphy and painting. [Woodblock printing](#) became important in Japan after the 17th century.



Painting by [Song Dynasty](#) artist Ma Lin, *circa* 1250.

The western [Age of Enlightenment](#) in the 18th century saw artistic depictions of physical and rational certainties of the clockwork universe, as well as politically revolutionary visions of a post-monarchist world, such as [Blake's](#) portrayal of Newton as a divine geometer, or [David's](#) propagandistic paintings.

This led to [Romantic](#) rejections of this in favor of pictures of the emotional side and individuality of humans, exemplified in the novels of [Goethe](#). The late 19th century then saw a host of artistic movements, such as [academic art](#), [Symbolism](#), [impressionism](#) and [fauvism](#) among others.

The history of twentieth century art is a narrative of endless possibilities and the search for new standards, each being torn down in succession by the next. Thus the parameters of [Impressionism](#), [Expressionism](#), [Fauvism](#), [Cubism](#), [Dadaism](#), [Surrealism](#), etc. cannot be maintained very much beyond the time of their invention. Increasing [global](#) interaction during this time saw an equivalent influence of other cultures into Western art, such as Pablo Picasso being influenced by [African sculpture](#). Japanese woodblock prints (which had themselves been influenced by Western Renaissance draftsmanship) had an immense influence on Impressionism and subsequent development. Later, African sculptures were taken up by Picasso and to some extent by [Matisse](#). Similarly, the west has had huge impacts on Eastern art in the 19th and 20th centuries, with originally western ideas like [Communism](#) and [Post-Modernism](#) exerting a powerful influence on artistic styles.

Modernism, the idealistic search for truth, gave way in the latter half of the 20th century to a realization of its unattainability. [Theodor W. Adorn](#) said in 1970, "It is now taken for granted that nothing which concerns art can be taken for granted any more: neither art itself, nor art in relationship to the whole, nor even the right of art to exist." [Relativism](#) was accepted as an unavoidable truth, which led to the period of [contemporary art](#) and [postmodern criticism](#), where cultures of the world and of history are seen as changing forms, which can be appreciated and drawn from only with irony. Furthermore the separation of cultures is increasingly blurred and some argue it is now more appropriate to think in terms of a global culture, rather than regional cultures.

Forms, genres, media, and styles



Detail of [Leonardo da Vinci's Mona Lisa](#), showing the painting technique of [sfumato](#)

The creative arts are often divided into more specific categories, each related to its technique, or [medium](#), such as [decorative arts](#), [plastic arts](#), [performing arts](#), or [literature](#). Unlike scientific fields, art is one of the few subjects that are academically organized according to technique¹. An artistic [medium](#) is the substance or material the artistic work is made from, and may also refer to the technique used. For example, paint is a medium used in painting, and paper is a medium used in drawing.

An *art form* is the specific *shape*, or quality an artistic expression takes. The media used often influence the form. For example, the [form](#) of a sculpture must exist in space in three dimensions, and respond to gravity. The constraints and limitations of a particular medium are thus called its *formal qualities*. To give another example, the formal qualities of painting are the canvas texture, color, and brush texture. The formal qualities of video games are non-linearity, interactivity and virtual presence. The *form* of a particular work of art is determined by the formal qualities of the media, and is not related to the intentions of the artist or the reactions of the audience in any way whatsoever as these properties are related to content rather than form.

A *genre* is a set of conventions and styles within a particular medium. For instance, well recognized genres in film are [western](#), [horror](#) and [romantic comedy](#). Genres in music include [death metal](#) and [trip hop](#). Genres in painting include [still life](#) and [pastoral landscape](#). A particular work of art may bend or combine genres but each genre has a recognizable group of conventions, clichés and tropes. (One note: the word *genre* has a second older meaning within painting; [genre painting](#) was a phrase used in the 17th to 19th centuries to refer specifically to paintings of Scenes of everyday life and is still used in this way.

Art theories

In the nineteenth century, artists were primarily concerned with ideas of *truth* and [beauty](#). The aesthetic theorist [John Ruskin](#), who championed what he saw as the naturalism of [J. M. W. Turner](#), saw art's role as the communication by artifice of an essential truth that could only be found in nature.

The definition and evaluation of art has become especially problematic since the 20th century. [Richard Wolleml](#) distinguishes three approaches to assessing the aesthetic value of art: the [Realist](#), whereby aesthetic quality is an absolute value independent of any human view; the [Objectivist](#), whereby it is also an absolute value, but is dependent on general human experience; and the [Relativist position](#), whereby it is not an absolute value, but depends on, and varies with, the human experience of different humans.

The arrival of [Modernism](#) in the late nineteenth century led to a radical break in the conception of the function of art, and then again in the late twentieth century with the advent of [postmodernism](#). [Clement Greenberg](#)'s 1960 article "Modernist Painting" defines modern art as "the use of characteristic methods of a discipline to criticize the discipline itself" Greenberg originally applied this idea to the Abstract Expressionist movement and used it as a way to understand and justify flat (non-illusionistic) abstract painting:

Realistic, naturalistic art had dissembled the medium, using art to conceal art; modernism used art to call attention to art. The limitations that constitute the medium of painting—the flat surface, the shape of the support, the properties of the pigment—were treated by the Old Masters as negative factors that could be acknowledged only implicitly or indirectly. Under Modernism these same limitations came to be regarded as positive factors, and were acknowledged openly.

After Greenberg, several important art theorists emerged, such as [Michael Fried](#), [T. J. Clark](#), [Rosalind Krauss](#), [Linda Nochlin](#) and [Griselda Pollock](#) among others. Though only originally intended as a way of understanding a specific set of artists, Greenberg's definition of modern art is important to many of the ideas of art within the various art movements of the 20th century and early 21st century.

[Pop artists](#) like [Andy Warhol](#) became both noteworthy and influential through work including and possibly critiquing popular culture, as well as the [art world](#). Artists of the 1980s, 1990s, and 2000s expanded this technique of self-criticism beyond *high art* to all cultural image-making, including fashion images, comics, billboards and pornography.

Classification disputes

Disputes as to whether or not to classify something as a work of art are referred to as classificatory disputes about art. Classificatory disputes in the 20th century have included [cubist](#) and [impressionist](#) paintings, [Duchamp](#)'s [Fountain](#), the [movies](#), superlative imitations of [banknotes](#), [conceptual art](#), and [video games](#).

Philosopher David G. Nord has argued that disagreement about the definition of art are rarely the heart of the problem. Rather, "the passionate concerns and interests that humans vest in their social life" are "so much a part of all classificatory disputes about art" (Nord, 1996). According to Nord, classificatory disputes are more often disputes about societal values and where society is trying to go than they are about theory proper. For example, when the [Daily Mail](#) criticized Hirst's and Emil's work by arguing "For 1,000 years art has been one of our great civilizing forces. Today, pickled sheep and soiled beds threaten to make

barbarians of us all" they are not advancing a definition or theory about art, but questioning the value of Hurst's and Emil's work. In 1998, [Arthur Danto](#), suggested a thought experiment showing that "the status of an artifact as work of art results from the ideas a culture applies to it, rather than its inherent physical or perceptible qualities. Cultural interpretation (an art theory of some kind) is therefore constitutive of an object's art hood."

[Anti-art](#) is a label for art that intentionally challenges the established parameters and values of art; it is term associated with [Dadaism](#) and attributed to [Marcel Duchamp](#) just before World War I, when he was making art from [found objects](#). One of these, [Fountain](#) (1917), an ordinary urinal, has achieved considerable prominence and influence on art. Anti-art is a feature of work by [Situations International](#), the lo-if Mail art movement, and the [Young British Artists](#), though it is a form still rejected by the [Stockiest](#), who describe themselves as [anti-anti-art](#).

The word *art*

If there are those who, in spite of Leonardo, Rembrandt, Pier, Velázquez, in spite of all great art since the Sphinx, still think that art is mainly about words, about concepts, then let them think it. Let real artists call themselves simply painters, sculptors and so on, as they did in Leonardo's time. There is no need to argue neither about the word art nor about who has most right to it. Let the conceptualists and self-expressionists have the word *art* if they want it: we can still aspire to the reality under a different name. However, for want of a new name I shall continue to use the word *art* in what follows. It should be clear what I mean.

Elitism

Elitism is often used as a term of abuse to denigrate great art and those who appreciate it. It is an odd usage. Are we to assume that the mythical ordinary person truly appreciates the Turner Prize entries or the works of Damien Hurst, while failing to enjoy Boucher, G.F.Watts or Gwen John?

This is a tricky area, because, as mass-circulation newspaper editors know well, the public loves a circus, and the Turner Prize is a particularly spectacular one. Modern art is everywhere: it's very notoriety causes it wittily to be tamed in advertising. Hurst's meaningless painting of colored circles converts into a fun decoration for the boat which will take you along the Thames between the two Tate Galleries. Thus current art becomes part of everyone's landscape. Also, much modern art is so constructed as to be an almost visceral assault on the senses, and to experience nausea requires no education.

Nevertheless, if the charge of elitism sticks anywhere, it must stick with the purveyors of modern art theory, who confuse obscurity with depth, and it must stick with the manufacturers of the incomprehensible artworks which the theorists pretend to discuss.

What can be said at all can be said clearly, and what we cannot talk about we must pass over in silence.

The world of art is open to anyone. London is one of the most richly-endowed cities in the world in respect of art. Entry to most museums and galleries is free, as are many of the talks and guided tours. On your strolls around the [National Gallery](#) you may come across a floor covered with attentive primary school children, in front of a great painting, listening to an informative talk by one of the gallery's experts. Listen in, and you yourself will learn something worth knowing. Go to the [Victoria and Albert museum](#), and you will see school children drawing the sculptures and casts. Elitist? I don't think so, but no-one can make you go if you don't want to.

The need for art education

Perhaps it is true that to appreciate art requires education, or at least exposure to art. Does this not exclude people whose education is incomplete in this area? Perhaps we should admit that the best art is elitist after all. Does it follow that we should therefore make art crude enough to be understood by everyone as they are?

More reasonably, we could actually fund our adult education institutes properly, and make sure art is taught to a high level in schools. If as many children could draw as can play musical instruments, and to the same standard (and I am not saying that musical education in this country is at all well-funded), then there could be a British artistic renaissance within a generation. I know hardly any children who can draw, yet I know where I can hear a whole orchestra of children playing to near-professional standards. What we don't value, we shall lose.

I do not know for certain, but my worry is that just as there is a shortage of teachers of mathematics, there may be an even worse shortage of teachers who can themselves draw to a good standard. By good standard, I mean the ability to create a drawing that would give pleasure equivalent to a musical instrument played at grade 8. That is to say, a near professional standard that many children attain in music, yet which hardly any attain in art. Go to an open day at any good school, and you will see what I mean.

Why have rules?

Everything in the universe obeys inevitable laws. Art cannot be any different. If you paint badly your art will not have the effect you want. If you walk off a cliff you will fall down. Rules express our current understanding of how those laws work. The only way to avoid rules in art is to cut art adrift from the rest of the universe. If we say that art need have no rules, then in effect we are saying that art is ineffectual, it does nothing. If on the other hand we wish our art to move us, to change something for us, to act on us, even if it is merely conceptual art that gives us only thoughts, then it must act on our psychology and on our senses in some way. Art is therefore subject to the laws that govern psychology and the senses, and rules in art are an attempt to make those laws work for us.

This is so obvious it should not need to be said. The penalty of ignorance of the laws of art is that the effect of the art is not in the artist's control: it is accidental. If an artist wishes to bring the viewer of art to a particular thought, emotion or state, the artist must know what works and what does not. This is never in doubt in the advertising industry, and to pretend there need be no rules in art is unsustainable.

The confusion perhaps arises from the fact that the rules that have worked before are not necessarily a complete model of the actual laws of art. Like the laws of physics, we do not know the whole reality, but we make guesses, test them, and constantly change our view. Similarly in art, it is necessary for each artist to make discoveries, and to push at the boundaries of what has been up to now possible for him or her. A great artist may need to push even against the limits of what has been done in the past, to extend the rules and discover new ones.

The gods did not reveal, from the beginning, all things to the mortals; but in the course of time, through seeking they may get to know things better.

Leonardo Da Vinci

Leonardo Da Vinci, *the man behind Mona Lisa*.

Born on: April 15, 1452 Died on: May 2, 1519

What is so good about Da Vinci that made the world so in love with his painting, The Mona Lisa. He also made the world think and ask about the female's smile in the painting. See, no one even until now, can surpass the Mona Lisa, despite a large number of equally talented painters. Leonardo Da Vinci is also known as the "Renaissance Man". As a good inventor in his time, he satisfied his curiosity by doing what he thinks can be good in this world. Da Vinci, as studied

by different scholars all over the world, will always be a great asset to the field of art and science.

Famous Works:

Mona Lisa

Annunciation

Baptism of Christ

Virgin Mary

The Virgin and the Child with St. Anne

Virgin of the Rocks

Contributions:

Natural Philosophy

Vitruvius Man

Rhombicuboctahedron

Anatomical Study of the Arm

Flying Machine

Musical Instruments

Other References:

Pablo Picasso

Pablo Picasso, the Spanish painter and sculptor behind the Frugal Repast.

His early works is centered on beggars and prostitutes as he applied shades of blue to all of them. His next few works are now in shades of pink, orange and other lively colors and centers circuses, and acrobats. Some of his works were influenced greatly by Africans. Picasso contributed various techniques and styles

in painting, especially after people patronize his art movement, Cubism. His works are all recognized as different contemporary painters followed him.

Born on: October 25, 1881

Died on: April 8, 1973

Famous Works:

Frugal Repast

Guernica

Three Musicians

Les Demoiselles d'Avignon

Chicago Picasso

Femme Aux Bras Cruises

Contributions:

Realism

Surrealism

Modern Art

Vincent Van Gogh

He was a preacher at some point in his early life, having this as one of his inspirations in the art of painting. He used water colors usually and mastered in using this medium. His works reflect more of nature— earth and water. Van Gogh has a good relationship with his brother as they send each other letters. Some were even adapted in films and plays.

Vincent Van Gogh for most artists, is an influential painter after he pioneered the art movement, expressionism and later on, post-impressionism.

Born on: March 23, 1853

Died on: July 29, 1890

Famous Works:

The Starry Night

Portrait of Dr. Gashed

The Blooming Plum Tree

Cypresses

Wheat Fields with Crows

Still-life Sunflowers, in vases

Cafe at Night

His Self-Portrait

Famous Contributions:

Expressionism

Post Impressionism

World Famous Painters



[Michelangelo Buonarroti.](#)

Gallery

I believe that the great [painters](#) with their intellect as master have attempted to force this unwilling medium of [paint](#) and [canvas](#) into a record of their emotions.
[Edward Hopper.](#)



[Leonardo da Vinci](#)



[Raphael](#)



[Michelangelo](#)
[Merisida](#)
[Caravaggio](#)



[Diego Velazquez](#)



[Claude Lorrain](#)



[Rembrandt](#)



[Jan Vermeer](#)



[Jean-Antoine](#)
[Watteau](#)



[William Turner](#)



[James Whistler](#)



[Jacques Louis](#)
[David](#)



[Eugene](#)
[Delacroix](#)



[Francisco](#)
[Goya](#)



[Ivan Aivazovsky](#)



[Winslow](#)
[Homer](#)



[Claude Monet](#)



[Paul Cezanne](#)



[José María](#)
[Velasco](#)



[Pierre-Auguste](#)
[Renoir](#)



[Vincent van](#)
[Gogh](#)



[Childe Hassam](#)



[George-Pierre Seurat](#)



[Gustav Klimt](#)



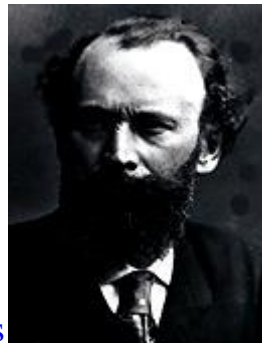
[Wassily Kandinsky](#)



[Henri Matisse](#)



[Dr. Atl](#)



[Peter Paul Rubens](#)



[Tiziano Vicellio](#)



[Thomas Cole](#)



[Sir Lawrence Alma-Tadema](#)



[John Waterhouse](#)



[William Joaquín Sorolla](#)

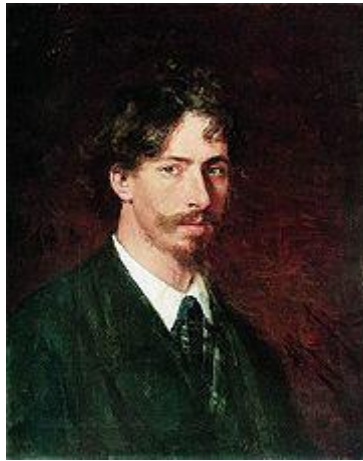


[René Magritte](#)



[Paul Gauguin](#)

Painting is self-discovery. Every good artist paints what he is. Jackson Pollock.



[Ilya Repin](#)



[Thomas Moran](#)



[Albert Bierstadt](#)

Places to go to learn more about these painters

Famous artists and art history.



Pablo Picasso in 1962



Self-portrait of Leonardo da Vinci



Self-portrait of Rembrandt van Rijn



Wassail Kandinsky



Claude Monet



Self-portrait of Alberto Duro



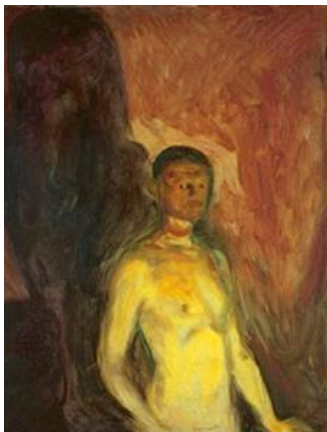
self-portrait of PaulGauguin



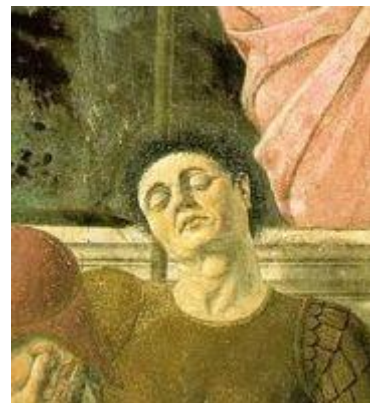
Self-portrait of Vincent van Gogh Self-portrait of Eduard Mamet Self-portrait of Rafael



Self-portrait of Jean-Michel Basquiat ©Estate of Jean Michel Basquiat



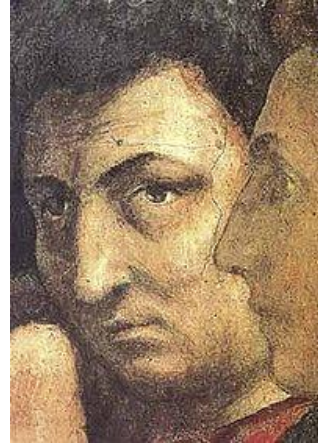
"Self-portrait in hell", by Edward Munch
Francesca



Possible self-portrait by Pier Della



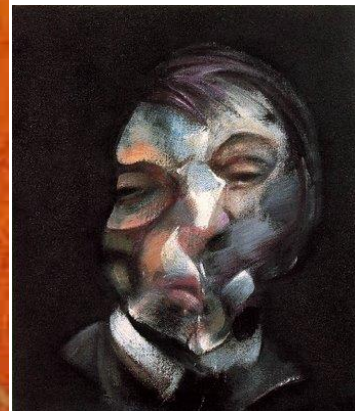
Andy Warhol in 1977



Possible self-portrait by Tomaso Masaccio



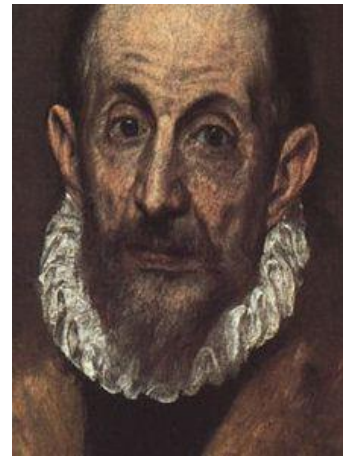
"The desperate man", self-portrait by Gustavo Courbet



Self-portrait by Titian . Self-portrait by Paul Klee. Self-portrait by Francis Bacon



Self-portrait by Kazimir Malevich



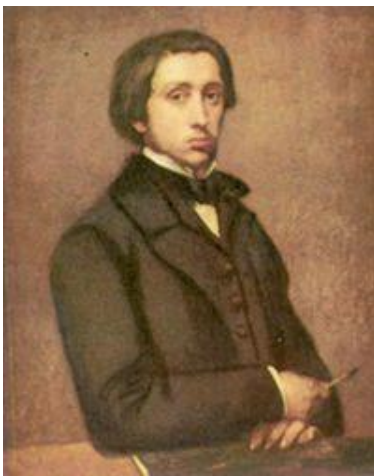
Possible Self-portrait by El Greco



Self-portrait by Caspar David Friedrich



Possible Self-portrait by Giorgione



Self-portrait by Edgar Degas



Salvador Dalí



Self-portrait by Tintoretto



Self-portrait by Sandro Botticelli



Self-portrait by Umberto Boccioni



Self-portrait by John Constable



Self-portrait by Jacques-Louis David



Self-portrait by El Bosco



Possible Self-portrait by Pieter Brueghel



Lucio Fontana by Lothar Wolleh



Portrait of Franz Marc, by August Macke



Self-portrait by Pierre Auguste Renoir



Self-portrait by William Hogarth



Gerhard Richter in 2005



Millet Jean-François Millet



Amedeo Modigliani



Bust of James Ensor, by Edmond de Valériola

Answer the questions

1. What is art?
2. Who did give definition to the art?
3. Who did describe the nature of art?
4. What is sculpture?
5. What do you say about creative art?
6. Who did distinguish three approaches to assessing the aesthetic value of art?
7. Speak about philosophers disputes.
8. What is “Elitism”?

Western painters you should know

A list of the Best Painters of all-time in **Western Painting**, the 101 most important painters of the history of western painting, from 13th century to 21st century by *G. Fernandez - theartwolf.com*

Although this list stems from a deep study of the painters, their contribution to Western painting, and their influence on later artists; we are aware that objectivity does not exist in Art, so we understand that most readers will not agree 100% with this list. In any case, theartwolf.com assures that this list is only intended as a tribute to painting and the painters who have made it an unforgettable Art

1. **PABLO PICASSO** (1881-1973) – Picasso is to Art History a giant earthquake with eternal aftermaths. With the possible exception of Michelangelo (who focused his greatest efforts in sculpture and architecture), no other artist had such ambitions at the time of placing his oeuvre in the history of art. Picasso created the avant-garde. Picasso destroyed the avant-garde. He looked back at the masters and surpassed them all. He faced the whole history of art and single-handedly redefined the tortuous relationship between work and spectator

2. **GIOTTO DI BONDONE** (c.1267-1337) – It has been said that Giotto was the first real painter, like Adam was the first man. We agree with the first part. Giotto continued the Byzantine style of Cimabue and other predecessors, but he earned the right to be included in gold letters in the history of painting when he added a quality unknown to date: emotion

3. **LEONARDO DA VINCI** (1452-1519) – For better or for worse, Leonardo will be forever known as the author of the most famous painting of all time, the "Giaconda" or "Mona Lisa". But he is more, much more. His humanist, almost scientific gaze, entered the art of the quattrocento and revolted it with his sfumetto that nobody was ever able to imitate

4. **PAUL CÉZANNE** (1839-1906) – "*Cezanne is the father of us all.*" This famous quote has been attributed to both Picasso and Matisse, and certainly it does not matter who actually said it, because in either case would be appropriate. While he exhibited with the Impressionist painters, Cézanne left behind the whole group and developed a style of painting never seen so far, which opened the door for the arrival of Cubism and the rest of the vanguards of the twentieth century

5. **REMBRANDT VAN RIJN** (1606-1669) – The fascinating use of the light and shadows in Rembrandt's works seem to reflect his own life, moving from fame to

oblivion. Rembrandt is the great master of Dutch painting, and, along with Velázquez, the main figure of 17th century European Painting. He is, in addition, the great master of the self-portrait of all time, an artist who had never show mercy at the time of depicting himself

6. **DIEGO VELÁZQUEZ** (1599-1660) – Along with Rembrandt, one of the summits of Baroque painting. But unlike the Dutch artist, the Semillon painter spent most of his life in the comfortable but rigid courtesan society. Nevertheless, Velázquez was an innovator, a "painter of atmospheres" two centuries before Turner and the Impressionists, which it is shown in his colossal 'royal paintings' ("Manias", "The Forge of Vulcan"), but also in his small and memorable sketches of the Villa Medici.

7. **WASSILY KANDINSKY** (1866-1944) – Although the title of "father of abstraction" has been assigned to several artists, from Picasso to Turner, few painters could claim it with as much justice as Kandinsky. Many artists have succeeded in painting emotion, but very few have changed the way we understand art. Wassail Kandinsky is one of them.

8. **CLAUDE MONET** (1840-1926) – The importance of Monet in the history of art is sometimes "underrated", as Art lovers tend to see only the overwhelming beauty that emanates from his canvases, ignoring the complex technique and composition of the work (a "defect" somehow caused by Monet himself, when he declared that "*I do not understand why everyone discusses my art and pretends to understand, as if it were necessary to understand, when it is simply necessary to love*"). However, Monet's experiments, including studies on the changes in an object caused by daylight at different times of the day; and the almost abstract quality of his "water lilies", are clearly a prologue to the art of the twentieth century.

9. **CARAVAGGIO** (1571-1610) – The tough and violent Caravaggio is considered the father of Baroque painting, with his spectacular use of lights and shadows. Caravaggio's chiaroscuro became so famous that many painters started to copy his paintings, creating the 'Caravaggisti' style.

10. **JOSEPH MALLORD WILLIAM TURNER** (1775-1851) – Turner is the best landscape painter of Western painting. Whereas he had been at his beginnings an academic painter, Turner was slowly but unstoppably evolving towards a free, atmospheric style, sometimes even outlining the abstraction, which was misunderstood and rejected by the same critics who had admired him for decades

11. **JAN VAN EYCK** (1390-1441) – Van Eyck is the colossal pillar on which rests the whole Flemish paintings from later centuries, the genius of accuracy, thoroughness and perspective, well above any other artist of his time, either Flemish or Italian.

12. **ALBRECHT DÜRER** (1471-1528) – The real Leonardo da Vinci of Northern European Renaissance was Albrecht Dürer, a restless and innovative genius, master of drawing and color. He is one of the first artists to represent nature without artifice, either in his painted landscapes or in his drawings of plants and animals

13. **JACKSON POLLOCK** (1912-1956) – The major figure of American Abstract Expressionism, Pollock created his best works, his famous drips, between 1947 and 1950. After those fascinating years, comparable to Picasso's blue period or van Gogh's final months in Avers, he abandoned the drip, and his latest works are often bold, unexciting works.

14. **MICHELANGELO BUONARROTI** (1475-1564) – Some readers will be quite surprised to see the man who is, along with Picasso, the greatest artistic genius of all time, out of the "top ten" of this list, but the fact is that even Michelangelo defined himself as "sculptor", and even his painted masterpiece (the frescoes in the Sistine Chapel) are often defined as 'painted sculptures'. Nevertheless, that unforgettable masterpiece is enough to guarantee him a place of honor in the history of painting

15. **PAUL GAUGUIN** (1848-1903) – One of the most fascinating figures in the history of painting, his works moved from Impressionism (soon abandoned) to a colorful and vigorous symbolism, as can be seen in his 'Polynesian paintings'. Matisse and Fauvism could not be understood without the works of Paul Gauguin

16. **FRANCISCO DE GOYA** (1746-1828) - Goya is an enigma. In the whole History of Art few figures are as complex as the artist born in Fuendetodos, Spain. Enterprising and indefinable, a painter with no rival in all his life, Goya was the painter of the Court and the painter of the people. He was a religious painter and a mystical painter. He was the author of the beauty and eroticism of the 'Muja denudes' and the creator of the explicit horror of 'The Third of May, 1808'. He was an oil painter, a fresco painter, a sketcher and an engraver. And he never stopped his metamorphosis

17. **VINCENT VAN GOGH** (1853-1890) – Few names in the history of painting are now as famous as Van Gogh, despite the complete neglect he suffered in life. His works, strong and personal, are one of the greatest influences in the twentieth century painting, especially in German Expressionism

18. **ÉDOUARD MANET** (1832-1883) – Manet was the origin of Impressionism, a revolutionary in a time of great artistic revolutions. His (at the time) quite polemical "Olympia" or "Déjeuner sur l'Herbe" opened the way for the great figures of Impressionism

19. **MARK ROTHKO** (1903-1970) – The influence of Rothko in the history of painting is yet to be quantified, because the truth is that almost 40 years after his death the influence of Rothko's large, dazzling and emotional masses of color continues to increase in many painters of the 21st century

20. **HENRI MATISSE** (1869-1954) – Art critics tend to regard Matisse as the greatest exponent of twentieth century painting, only surpassed by Picasso. This is an exaggeration, although the almost pure use of color in some of his works strongly influenced many of the following avant-gardes

21. **RAPHAEL** (1483-1520) – Equally loved and hated in different eras, no one can doubt that Raphael is one of the greatest geniuses of the Renaissance, with an excellent technique in terms of drawing and color

22. **JEAN-MICHEL BASQUIAT** (1960-1988) - Banquet is undoubtedly the most important and famous member of the "graffiti movement" that appeared in the New York scene in the early '80s, an artistic movement whose enormous influence on later painting is still to be measured

23. **EDVARD MUNCH** (1863-1944) – Modernist in his context, Munch could be also considered the first expressionist painter in history. Works like "The Scream" are vital to understanding the twentieth century painting.

24. **TITIAN** (c.1476-1576) – After the premature death of Giorgione, Titian became the leading figure of Venetian painting of his time. His use of color and his taste for mythological themes defined the main features of 16th century Venetian Art. His influence on later artists -Rubens, Velázquez...- is extremely important

25. **PIET MONDRIAN** (1872 -1944) – Along with Kandinsky and Malevich, Mondrian is the leading figure of early abstract painting. After immigrating to New

York, Mondrian filled his abstract paintings with a fascinating emotional quality, as we can see in his series of "[boogie-woogies](#)" created in the mid-40s

26. **PIERO DELLA FRANCESCA** (1416-1492) - Despite being one of the most important figures of the quattrocento, the Art of Pier Della Francesca has been described as "cold", "hieratic" or even "impersonal". But with the apparition of Berenson and the great historians of his era, like Michel Herbol -who defended the "metaphysical dimension" of the paintings by Pier-, his precise and detailed Art finally occupied the place that it deserves in the Art history

27. **PETER PAUL RUBENS** (1577-1640) – Rubens was one of the most prolific painters of all time, thanks in part to the collaboration of his study. Very famous in life, he traveled around Europe to meet orders from very wealthy and important clients. His female nudes are still amazing in our days

28. **ANDY WARHOL** (1928-1987) – Brilliant and controversial, Warhol is the leading figure of pop-art and one of the icons of contemporary art. His silkscreen series depicting icons of the mass-media (as a reinterpretation of Monet's series of Water lilies or the Rouen Cathedral) are one of the milestones of contemporary Art, with a huge influence in the Art of our days

29. **JOAN MIRÓ** (1893-1983) – Like most geniuses, Mire is an unclassifiable artist. His interest in the world of the unconscious, those hidden in the depths of the mind, links him with Surrealism, but with a personal style, sometimes closer to Fauvism and Expressionism. His most important works are those from the series of "Constellations", created in the early 40s

30. **TOMASSO MASACCIO** (1401-1428) – Masaccio was one of the first old masters to use the laws of scientific perspective in his works. One of the greatest innovative painters of the Early Renaissance

31. **MARC CHAGALL** (1887-1985) – Artist of dreams and fantasies, Chagall was for all his life an immigrant fascinated by the lights and colors of the places he visited. Few names from the School of Paris of the early twentieth century have contributed so much -and with such variety of ideas- to change modern Art as this man "impressed by the light," as he defined himself

31. **GUSTAVE COURBET** (1819-1877) – Leading figure of realism, and a clear precedent for the impressionists, Courbet was one of the greatest revolutionaries, both as an artist and as a social-activist, of the history of painting. Like Rembrandt

and other predecessors, Courbet did not seek to create beauty, but believed that beauty is achieved when an artist represents the purest reality without artifice

33. **NICOLAS POUSSIN** (1594-1665) – The greatest among the great French Baroque painters, Poussin had a vital influence on French painting for many centuries. His use of color is unique among all the painters of his era

34. **WILLEM DE KOONING** (1904-1997) – After Pollock, the leading figure of abstract expressionism, though one of his greatest contributions was not to feel limited by the abstraction, often resorting to a heartbreaking figurative painting (his series of "Women" are the best example) with a major influence on later artists such as Francis Bacon or Lucian Freud

35. **PAUL KLEE** (1879-1940) – In a period of artistic revolutions and innovations, few artists were as crucial as Paul Klee. His studies of color, widely taught at the Bauhaus, are unique among all the artists of his time

36. **FRANCIS BACON** (1909-1992) - Maximum exponent, along with Lucian Freud, of the so-called "School of London", Bacon's style was totally against all canons of painting, not only in those terms related to beauty, but also against the dominance of the Abstract Expressionism of his time

37. **GUSTAV KLIMT** (1862-1918) – Half way between modernism and symbolism appears the figure of Gustav Klimt, who was also devoted to the industrial arts. His nearly abstract landscapes also make him a forerunner of geometric abstraction

38. **EUGÈNE DELACROIX** (1798-1863) – Eugene Delacroix is the French romanticism painter "*par excellence*" and one of the most important names in the European painting of the first half of the 19th century. His famous "*Liberty leading the People*" also demonstrates the capacity of Painting to become the symbol of an era.

39. **PAOLO UCCELLO** (1397-1475) – "Solitary, eccentric, melancholic and poor". Giorgio Vasari described with these four words one of the most audacious geniuses of the early Florentine Renaissance, Paolo Uccello.

40. **WILLIAM BLAKE** (1757-1827) – Revolutionary and mystic, painter and poet, Blake is one of the most fascinating artists of any era. His watercolors, prints and temperas are filled with a wild imagination (almost craziness), unique among the artists of his era

41. **KAZIMIR MALEVICH** (1878-1935) – Creator of Suprematism, Malevich will forever be one of the most controversial figures of the history of art among the general public, divided between those who consider him an essential renewal and those who consider that his works based on polygons of pure colors do not deserve to be considered Art

42. **ANDREA MANTEGNA** (1431-1506) – One of the greatest exponents of the Quattro cento, interested in the human figure, which he often represented under extreme perspectives ("*The Dead Christ*")

43. **JAN VERMEER** (1632-1675) – Vermeer was the leading figure of the Delft School, and for sure one of the greatest landscape painters of all time. Works such as "*View of the Delft*" are considered almost "impressionist" due to the liveliness of his brushwork. He was also a skilled portraitist

44. **EL GRECO** (1541-1614) – One of the most original and fascinating artists of his era, with a very personal technique that was admired, three centuries later, by the impressionist painters

45. **CASPAR DAVID FRIEDRICH** (1774-1840) – Leading figure of German Romantic painting, Friedrich is still identified as the painter of landscapes of loneliness and distress, with human figures facing the terrible magnificence of nature.

46. **WINSLOW HOMER** (1836-1910) – The main figure of American painting of his era, Homer was a breath of fresh air for the American artistic scene, which was "stuck" in academic painting and the more romantic Hudson River School. Homer's loose and lively brushstroke is almost impressionistic.

47. **MARCEL DUCHAMP** (1887-1968) – One of the major figures of Dadaism and a prototype of "total artist", Duchamp is one of the most important and controversial figures of his era. His contribution to painting is just a small part of his huge contribution to the art world.

48. **GIORGIONE** (1478-1510) - Like so many other painters who died at young age, Giorgione (1477-1510) makes us wonder what place would his exquisite painting occupy in the history of Art if he had enjoyed a long existence, just like his direct artistic heir - Titian.

49. **FRIDA KAHLO** (1907-1954) – In recent years, Frida's increasing fame seems to have obscured her importance in Latin American art. On September 17th, 1925,

Kahlo was almost killed in a terrible bus accident. She did not die, but the violent crash had terrible sequels, breaking her spinal column, pelvis, and right leg. After this accident, Kahlo's self-portraits can be considered as quiet but terrible moans

50. **HANS HOLBEIN THE YOUNGER** (1497-1543) – After Dürer, Holbein is the greatest of the German painters of his time. The fascinating portrait of "*The Ambassadors*" is still considered one of the most enigmatic paintings of art history

51. **EDGAR DEGAS** (1834-1917) – Though Degas was not a "pure" impressionist painter, his works shared the ideals of that artistic movement. Degas paintings of young dancers or *ballerinas* are icons of late 19th century painting

52. **FRA ANGELICO** (1387-1455) – One of the great colorists from the early Renaissance. Initially trained as an illuminator, he is the author of masterpieces such as "*The Annunciation*" in the Prado Museum.

53. **GEORGES SEURAT** (1859-1891) - Georges Seurat is one of the most important post-impressionist painters, and he is considered the creator of the "pointillism", a style of painting in which small distinct points of primary colors create the impression of a wide selection of secondary and intermediate colors.

54. **JEAN-ANTOINE WATTEAU** (1684-1721) – Watteau is today considered one of the pioneers of rococo. Unfortunately, he died at the height of his powers, as it is evidenced in the great portrait of "*Gilles*" painted in the year of his death

55. **SALVADOR DALÍ** (1904-1989) – "I am Surrealism!" shouted Dalí when he was expelled from the surrealist movement by André Breton. Although the quote sounds presumptuous (which was not unusual in Dalí), the fact is that Dalí's paintings are now the most famous images of all the surrealist movement.

56. **MAX ERNST** (1891-1976) – Halfway between Surrealism and Dadaism appears Max Ernst, important in both movements. Ernst was a brave artistic explorer thanks in part to the support of his wife and patron, Peggy Guggenheim

57. **TINTORETTO** (1518-1594) - Tintoretto is the most flamboyant of all Venetian masters (not the best, such honor can only be reclaimed by Titian or Giorgione) and his remarkable oeuvre not only closed the Venetian splendor till the apparition of Canaletto and his contemporaries, but also makes him the last of the Cinquecento masters.

58. **JASPER JOHNS** (born 1930) – The last living legend of the early Pop Art, although he has never considered himself a "pop artist". His most famous works are the series of "*Flags*" and "*Targets*".

59. **SANDRO BOTTICELLI** (1445-1510) – "If Botticelli were alive now he would be working for Vogue", said actor Peter Ustinov. As well as Raphael, Botticelli had been equally loved or hated in different eras, but his use of color is one of the most fascinating among all old masters.

60. **DAVID HOCKNEY** (born 1937) - David Hockney is one of the living myths of the Pop Art. Born in Great Britain, he moved to California, where he immediately felt identified with the light, the culture and the urban landscape of the 'Golden State'

61. **UMBERTO BOCCIONI** (1882-1916) – The maximum figure of Italian Futurism, fascinated by the world of the machine, and the movement as a symbol of contemporary times.

62. **JOACHIM PATINIR** (1480-1524) – Much less technically gifted than other Flemish painters like Memling or van der Weyden, his contribution to the history of art is vital for the incorporation of landscape as a major element in the painting.

63. **DUCCIO DA BUONISEGNA** (c.1255/60 – 1318/19) – While in Florence Giotto di Bondone was changing the history of painting, Duccio of Buonisegna provided a breath of fresh air to the important Siamese School.

64. **ROGER VAN DER WEYDEN** (1399-1464) – After Van Eyck, the leading exponent of Flemish painting in the fifteenth century; a master of perspective and composition.

65. **JOHN CONSTABLE** (1776-1837) – John Constable (1776-1837) is, along with Turner, the great figure of English romanticism. But unlike his contemporary, he never left England, and he devoted all his time to represent the life and landscapes of his beloved England.

66. **JACQUES-LOUIS DAVID** (1748-1825) – David is the summit of neoclassicism, a grandiloquent artist whose compositions seem to reflect his own hectic and revolutionary life.

67. **ARSHILLE GORKY** (1905-1948) – Armenian-born American painter, Gorky was a surrealist painter and also one of the leaders of abstract expressionism. He was called "the Ingres of the unconscious".

68. **HIERONYMUS BOSCH** (1450-1516) – An extremely religious man, all works by Bosch are basically moralizing, didactic. The artist sees in the society of his time the triumph of sin, the depravation, and all the things that have caused the fall of the human being from its angelical character; and he wants to warn his contemporaries about the terrible consequences of his impure acts.

69. **PIETER BRUEGEL THE ELDER** (1528-1569) - Many scholars and art critics claim to have found important similarities between the works by Hieronymus Bosch and those by Brueghel, but the truth is that the differences between both of them are abysmal. Whereas Bosch's fantasies are born of a deep deception and preoccupation for the human being, with a clearly moralizing message; works by Brueghel are full of irony, and even filled with a love for the rural life, which seems to anticipate the Dutch landscape paintings from the next century.

70. **SIMONE MARTINI** (1284-1344) – One of the great painters of the *Trident*, he was a step further and helped to expand its progress, which culminated in the "International Style".

71. **Frederic Edwin Church** (1826-1900) - Church represents the culmination of the Hudson River School: he had Cole's love for the landscape, Asher Brown Durand's romantic lyricism, and Albert Bierstadt's grandiloquence, but he was braver and technically more gifted than anyone of them. Church is without any doubt one of the greatest landscape painters of all time, perhaps only surpassed by Turner and some impressionists and postimpressionists like Monet or Cézanne.

72. **EDWARD HOPPER** (1882-1967) – Hopper is widely known as the painter of urban loneliness. His most famous work, the fabulous "Nighthawks" (1942) has become the symbol of the solitude of the contemporary metropolis, and it is one of the icons of the 20th century Art.

73. **LUCIO FONTANA** (1899-1968) – Father of the "White Manifesto", in which he stated that "*Matter, colour and sound in motion are the phenomena whose simultaneous development makes up the new art*". His "Concepts Spatulas" are already icons of the art of the second half of the twentieth century.

74. **FRANZ MARC** (1880-1916) – After Kandinsky, the great figure of the Expressionist group "The Blue Rider" and one of the most important expressionist painters ever. He died at the height of his artistic powers, when his use of color was even anticipating the later abstraction.

75. **PIERRE-AUGUSTE RENOIR** (1841-1919) – One of the key figures of Impressionism, he soon left the movement to pursue a more personal, academic painting.

76. **JAMES MCNEILL WHISTLER** (1856-1921) – Along with Winslow Homer, the great figure of American painting of his time. Whistler was an excellent portraitist, which is shown in the fabulous portrait of his mother, considered one of the great masterpieces of American painting of all time.

77. **THEODORE GÉRICAULT** (1791-1824) – Key figure in romanticism, revolutionary in his life and works despite his bourgeois origins. In his masterpiece, "*The raft of the Medusa*", Gericault creates a painting that we can define as "politically incorrect", as it depicts the miseries of a large group of castaways abandoned after the shipwreck of a French naval frigate.

78. **WILLIAM HOGARTH** (1697-1764) – A list of the great portrait painters of all time should never miss the name of William Hogarth, whose studies and sketches could even qualify as "pre-impressionist".

79. **CAMILLE COROT** (1796-1875) – One of the great figures of French realism in the 19th century and certainly one of the major influences for the impressionist painters like Monet or Renoir, thanks to his love for "plan-air" painting, emphasizing the use of light.

80. **GEORGES BRAQUE** (1882-1963) – Along with Picasso and Juan Gris, the main figure of Cubism, the most important of the avant-gardes of the 20th century Art.

81. **HANS MEMLING** (1435-1494) – Perhaps the most complete and "well-balanced" of all fifteenth century Flemish painters, although he was not as innovative as Van Eyck or van der Weyden.

82. **GERHARD RICHTER** (born 1932) – One of the most important artists of recent decades, Richter is known either for his fierce and colorful abstractions or his serene landscapes and scenes with candles.

83. **AMEDEO MODIGLIANI** (1884-1920) – One of the most original portraitists of the history of painting, considered as a "cursed" painter because of his wild life and early death.
84. **GEORGES DE LA TOUR** (1593-1652) – The influence of Caravaggio is evident in De la Tour, whose use of light and shadows is unique among the painters of the Baroque era.
85. **GENTILESCHI, ARTEMISIA** (1597-1654) – One of the most gifted artists of the early baroque era, she was the first female painter to become a member of the *Accademia di Arte del Diego* in Florence.
86. **JEAN FRANÇOIS MILLET** (1814-1875) – One of the main figures of the Barbizon School, author of one of the most emotive paintings of the 19th century: The "*Angelus*".
87. **FRANCISCO DE ZURBARÁN** (1598-1664) – The closest to Caravaggio of all Spanish Baroque painters, his latest works show a mastery of chiaroscuro without parallel among any other painter of his time.
88. **CIMABUE** (c.1240-1302) – Although in some of his works Cimabue already represented a visible evolution of the rigid Byzantine art, his greatest contribution to painting was to discover a young talented artist named Giotto (see number 2), who changed forever the Western painting.
89. **JAMES ENSOR** (1860-1949) – Violent painter whose strong, almost "unfinished" works make him a precursor of Expressionism
90. **RENÉ MAGRITTE** (1898-1967) – One of the leading figures of surrealism, his apparently simple works are the result of a complex reflection about reality and the world of dreams
91. **EL LISSITZKY** (1890-1941) – One of the main exponents of Russian avant-garde painting. Influenced by Malevich, he also excelled in graphic design.
92. **EGON SCHIELE** (1890-1918) – Another "died too young" artist, his strong and ruthless portraits influenced the works of later artists, like Lucian Freud or Francis Bacon.

93. **DANTE GABRIEL ROSSETTI** (1828-1882) – Perhaps the key figure in the pre-Raphaelite movement, Rossetti left the poetry to focus on classic painting with a style that influenced the symbolism.
94. **FRANS HALS** (c.1580-1666) – One of the most important portraitists ever, his lively brushwork influenced early impressionism.
95. **CLAUDE LORRAIN** (1600-1682) – His works were a vital influence on many landscape painters for many centuries, both in Europe (Corot, Courbet) and in America (Hudson River School).
96. **ROY LICHTENSTEIN** (1923-1977) – Along with Andy Warhol, the most famous figure of the American Pop-Art. His works are often related to the style of the comics, though Lichtenstein rejected that idea.
97. **GEORGIA O'KEEFE** (1887-1986) – A leading figure in the 20th century American Art, O'Keefe single-handedly redefined the Western American painting.
98. **GUSTAVE MOREAU** (1826-1898) – One of the key figures of symbolism, introverted and mysterious in life, but very free and colorful in his works.
99. **GIORGIO DE CHIRICO** (1888-1978) – Considered the father of metaphysical painting and a major influence on the Surrealist movement.
100. **FERNAND LÉGER** (1881-1955) – At first a cubist, Leger was increasingly attracted to the world of machinery and movement, creating works such as "The Discs" (1918).
101. **JEAN-AUGUSTE-DOMINIQUE INGRES** (1780-1867) – Ingres was the most prominent disciple of the most famous neoclassicist painter, Jacques Louis David, so he should not be considered an innovator. He was, however, a master of classic portrait.

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