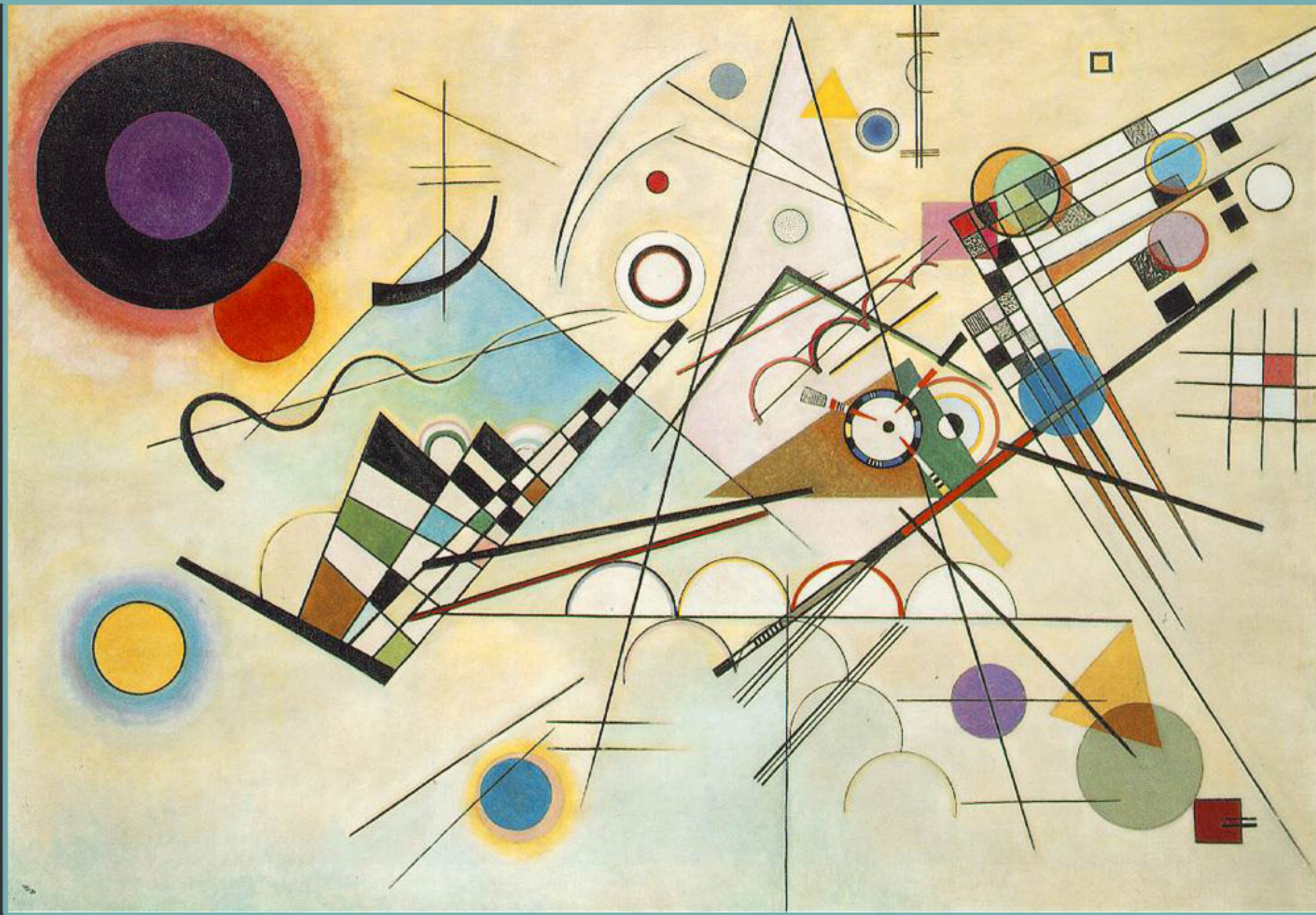




Wassily Kandinsky

Composition VIII (1923)

Kandinsky is one of the pioneers of abstract art. He had Fauvist influences, and moved away from representing identifiable objects in his work. His style is known for its emotion rather than geometry and order. In 1912 he published *On the Spiritual in Art*, where he argues that colors and form can communicate without subject matter.

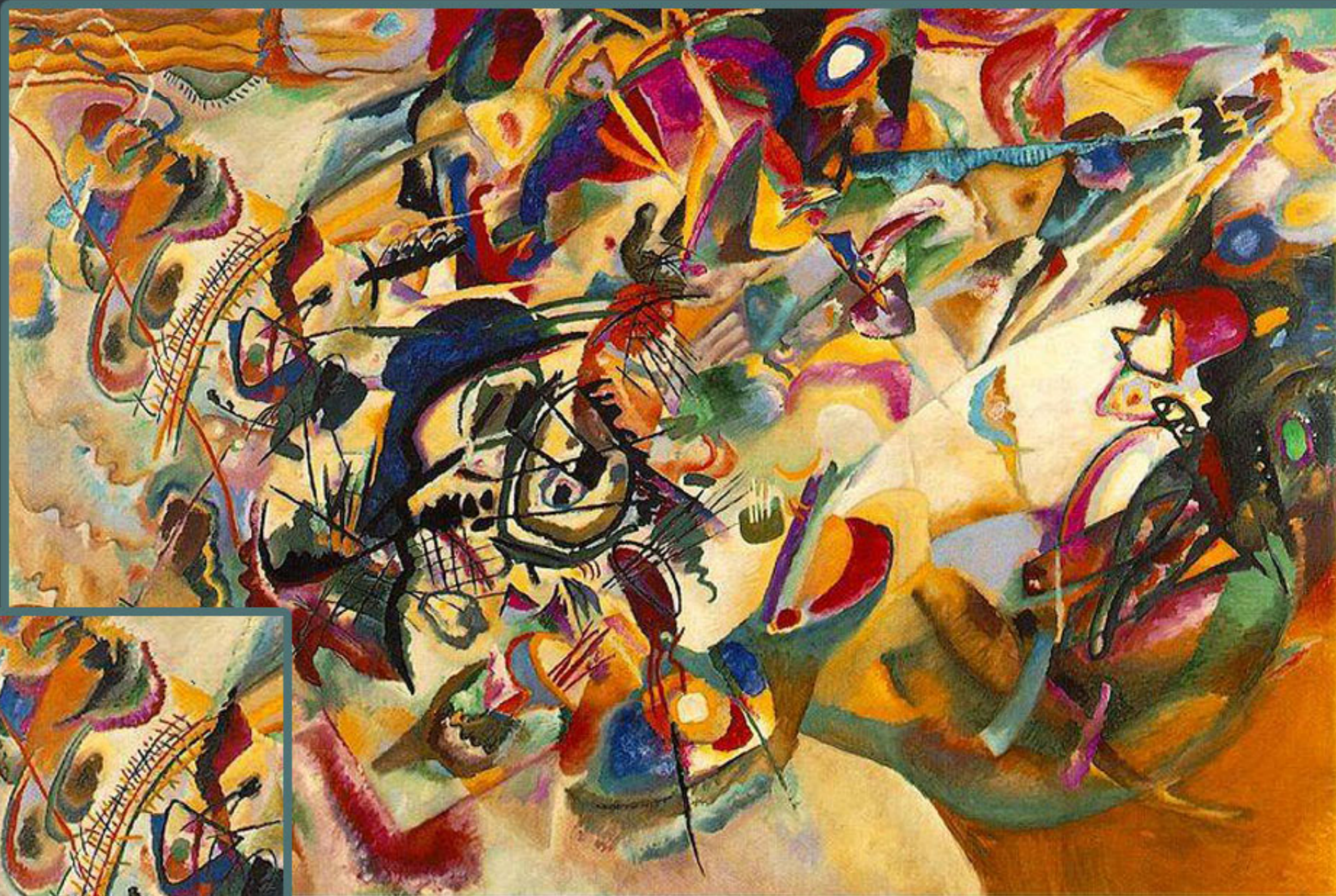


Wassily Kandinsky

Composition VII (1913)

Kandinsky did 10 large-scale Compositions that were his most complex and most ambitious works. This painting, *Composition VII*, is meant to represent Biblical themes- the Resurrection and the Day of Judgment, which are not expressed in narrative but in a rising and plummeting universe where identifiable objects are totally subsumed by some greater force.

The ladder- Besides being an attractive pattern, this brightly colored ladder alludes to the musical keys of a piano.



Kasimir Malevich

Malevich was known for his colorful costume designs, which were made of geometrical shapes. He collaborated with the composer in an opera, *Victory over the Sun*. He contributed to the Futurist movement, and was categorized under "Suprematist," Russian Abstract Art.

"The appearance of natural objects are in themselves meaningless." – Malevich

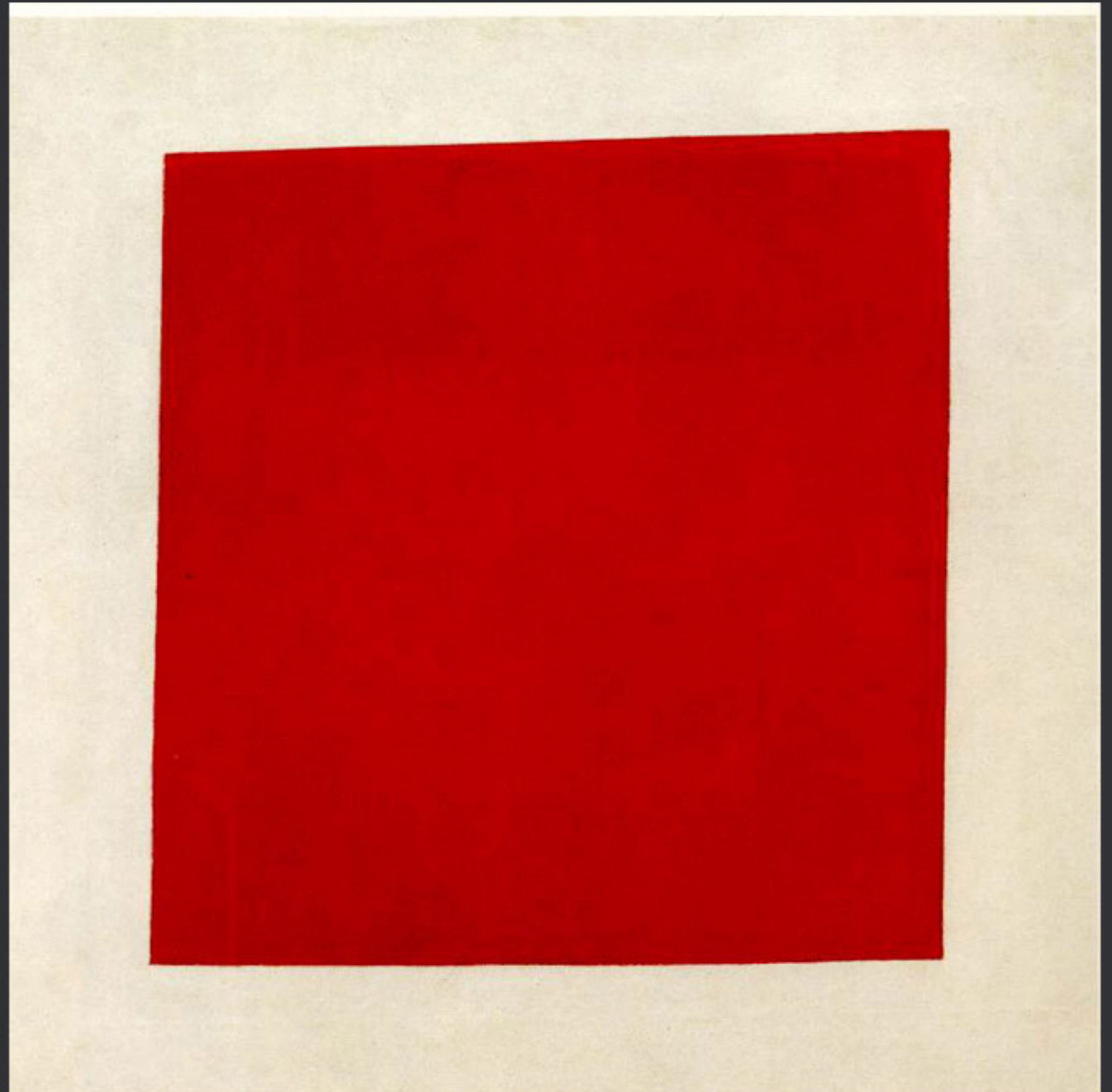
Malevich believed that white represented the concept of infinite space. The shapes seem to defy gravity by both rising and sinking simultaneously.



Suprematism (1916)

In the same year, Malevich did a similar painting- but the square was black. It was hung in a place traditionally reserved for holy icons. Malevich seemed to be saying "welcome to your new spiritual home."

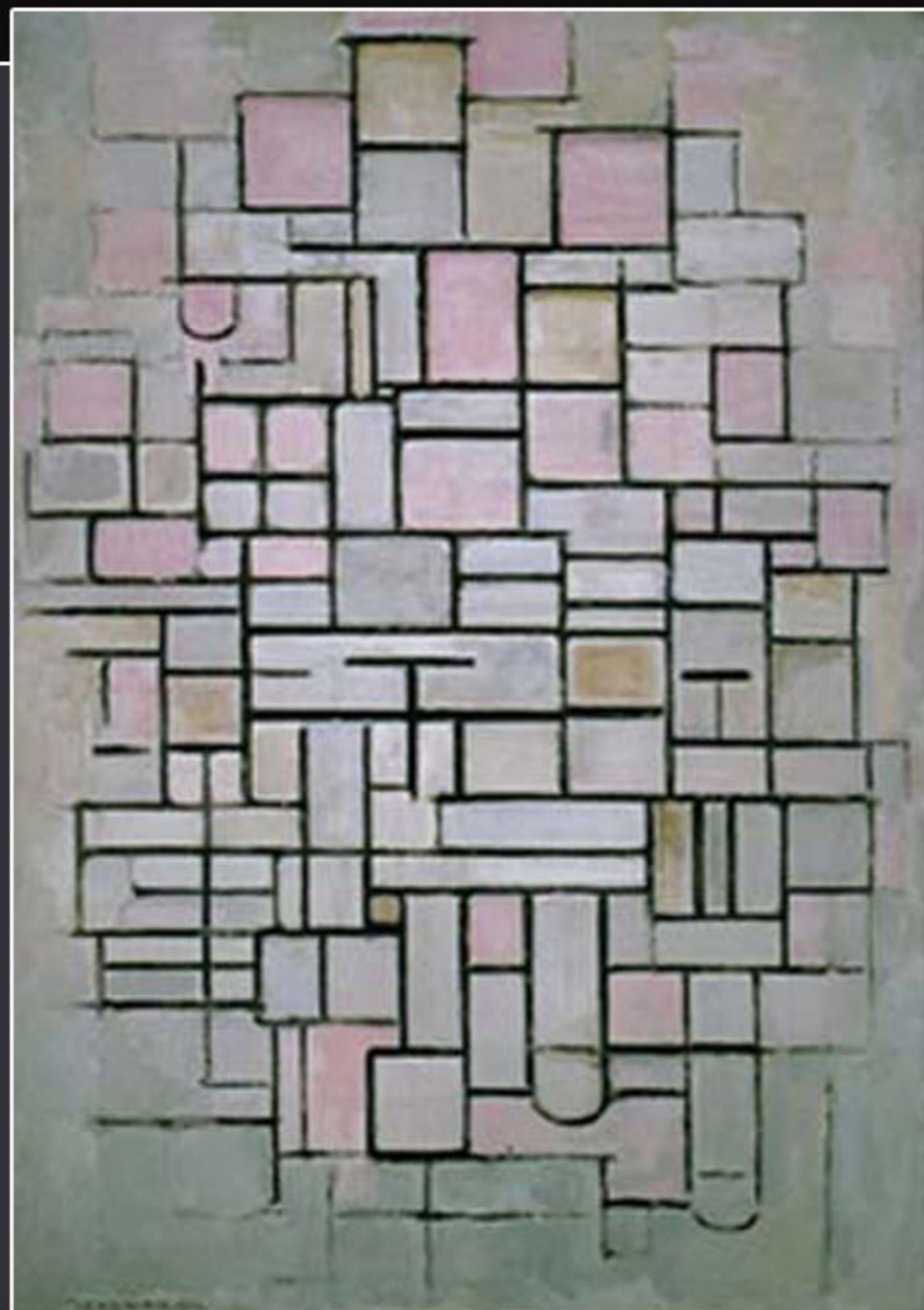
Red Square: Painterly Realism of a Peasant Woman in Two Dimensions (1915)



Piet Mondrian

Mondrian had a distinct abstract style- which combined areas of solid color with austere vertical and horizontal lines. Although he constantly adapted these forms, he remained faithful to them until his death.

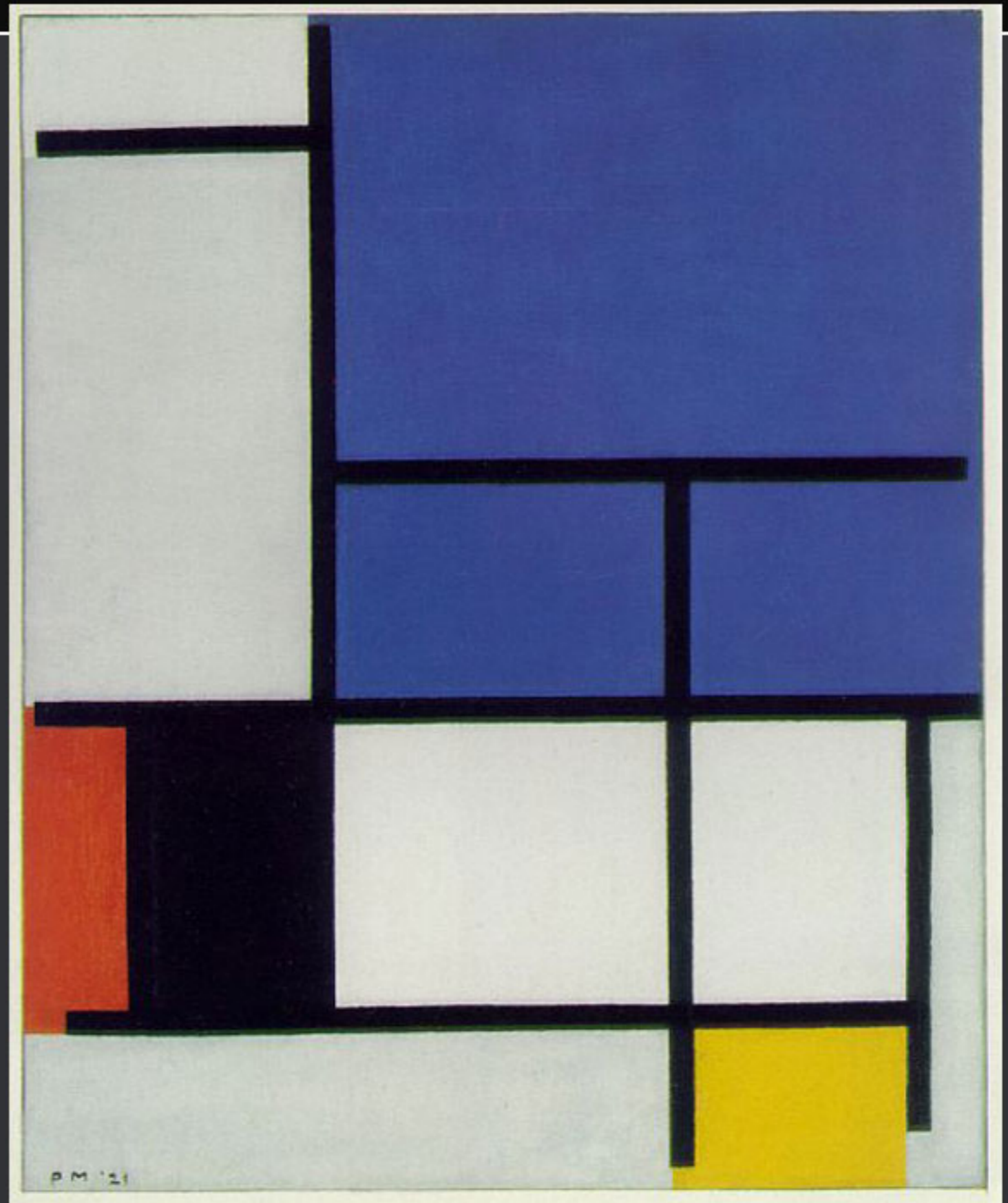
Tableau1/ Composition No 1/
Composition 7 (1914)



Piet Mondrian

Composition with Large Blue Plane,
Red, Black, Yellow, and Gray (1921)

Mondrian believed that painting could provide the artist with a mathematically precise means of depicting the "essence" of nature. Limiting his palette to primary colors only, he constantly explored the possibilities of line, color, and mass.



Augustus John

The Marchesa Casati. (1918)

One of the most gifted artists in his generation, Augustus John produced very colorful paintings. He was inspired by Gypsy culture. This painting depicts the Italian heiress Luisa Casati, looking glamorous but also a little sinister.



Gwen John

Gwen John was one of the foremost British artists of the early 1900s. Her paintings are more muted in color than her brother Augustus'.

Self-Portrait. (1902)

John's work consists mainly of quiet, contemplative studies of women and girls in interiors.



Cat Cleaning Itself (1904)



Wyndham Lewis

A radical, Lewis formed his own movement, Vorticism. It was the first British contribution to modernism. The movement combined Futurism and Cubism, celebrating the modern world's high buildings and machines.

Workshop (1914)

This is typical of Lewis's Vorticist style, using harsh colors, sharp angles and shifting diagonals to suggest the geometry of modern buildings.



Sir Jacob Epstein

One of the most controversial sculptors of the 20th century, Epstein rebelled against pretty art. He made massive forms from bronze and stone.

This figure was set on top of a drill- he considered adding a motor to make the piece move. After WWI he removed the drill, cutting the sculpture to half its length.

Torso In Metal from "The Rock Drill."(1914)



Joan Miro

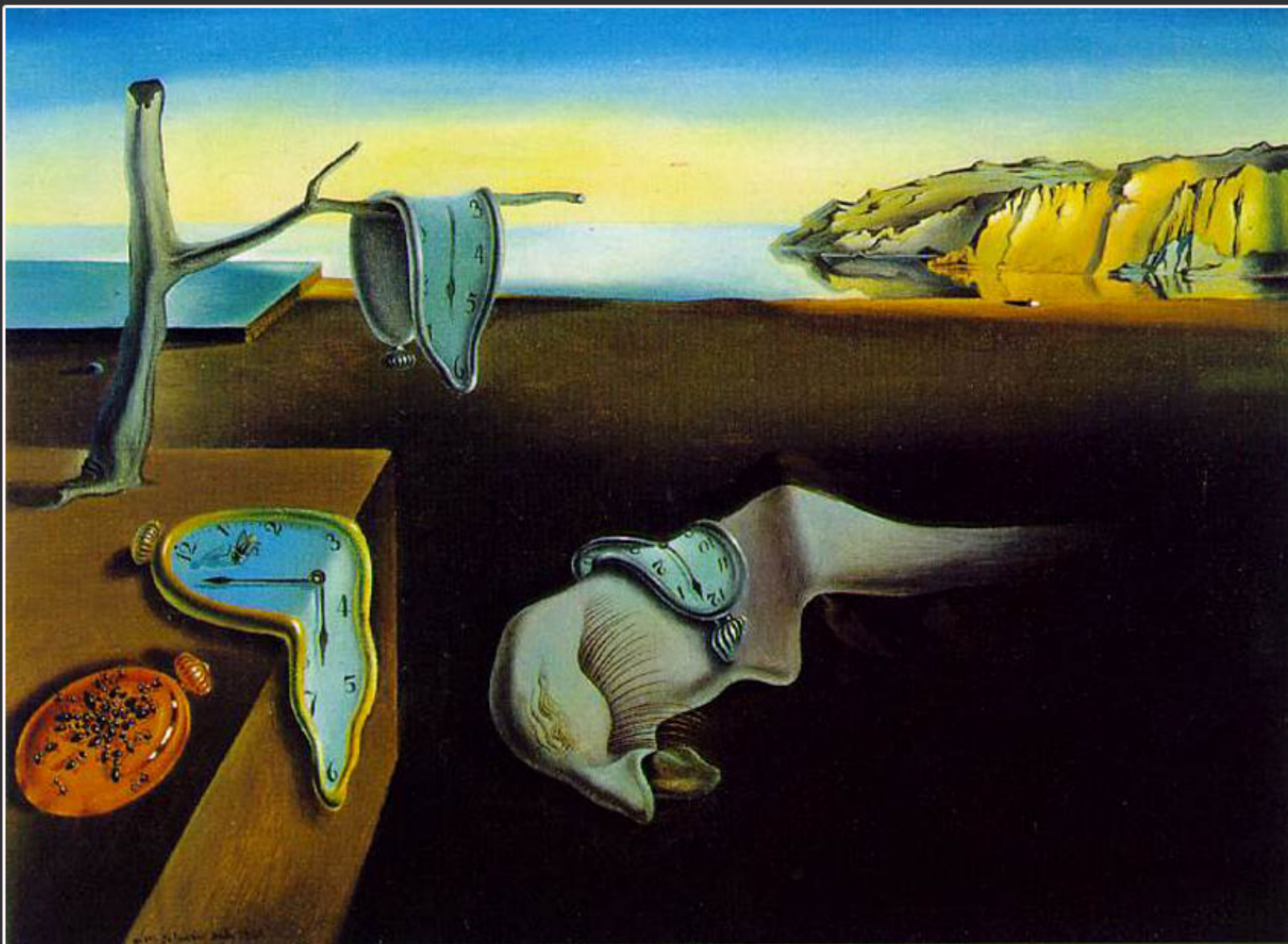


Miro is best known for his large, colorful, and witty paintings developed from doodles. This painting, *Harlequin's Carnival*, was the product of hallucinations brought on by hunger. Miro lived off of a few dry figs a day so that he could have these visions.

Harlequin's
Carnival (1924)

Salvador Dali

Salvador Dali has remained the best-known Surrealist artist. His hyper-realist style, dreamy landscapes, and eccentric personality gained him much popularity.

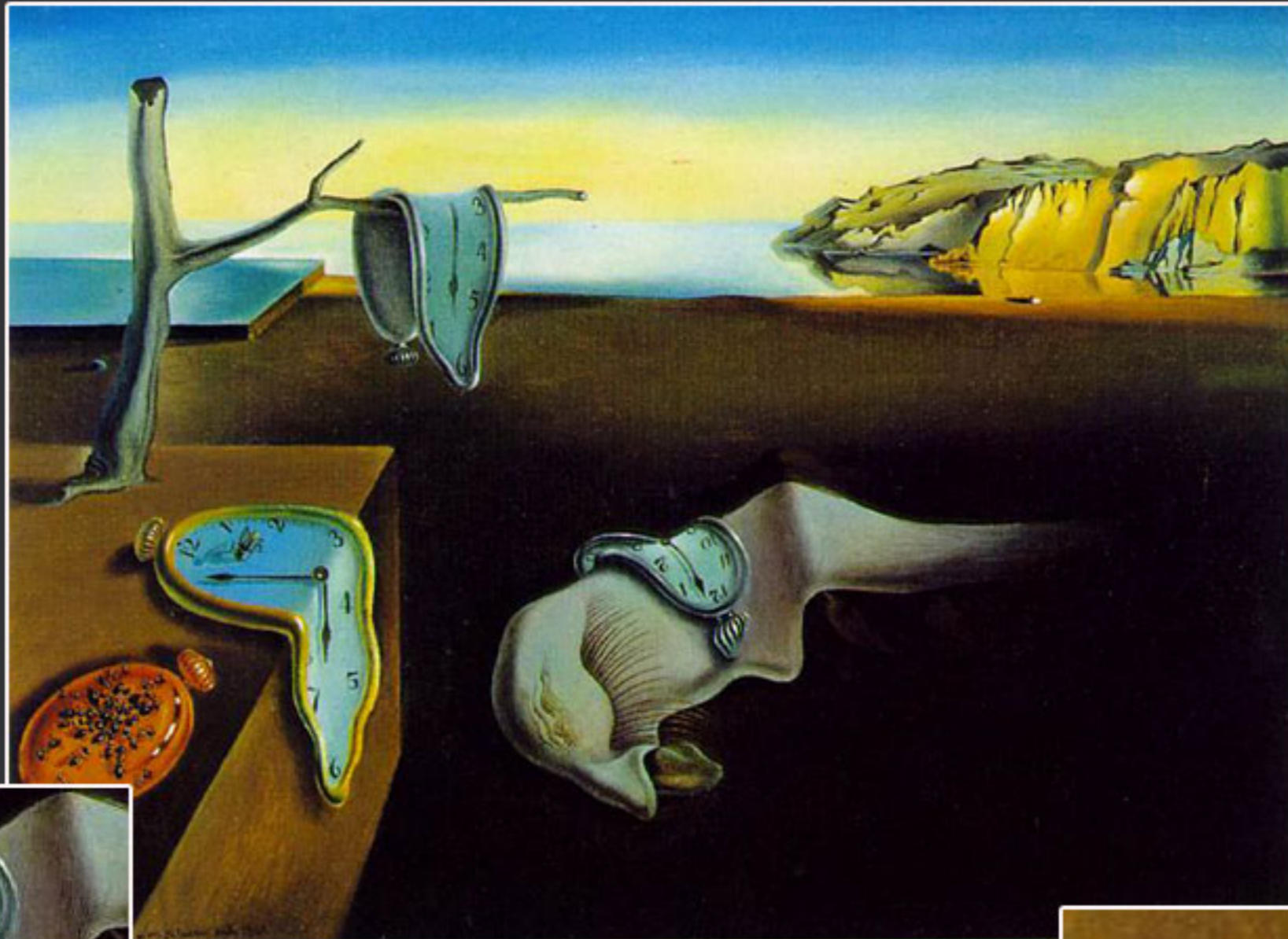


"I do not understand why man should be so incapable of so little fantasy." –Salvador Dali

The Persistence of Memory.
(1931)

Salvador Dali

The melting watches allude to time passing, memory, and decay. In a melting state, they no longer seem to be reliable.



This small, intense picture is riddled with symbolism. The sparse landscape is a theme common in paintings in the 1930s. Dali was near completing it when he decided to paint the watches—he finished a piece of cheese, wondered at its softness, and completed the painting. Dali called most of his work a “hand-painted dream photograph.”



The limp head is thought to be Dali's face in profile.

The single, dead-looking tree adds to the desolate character of this landscape.



Insects, for Dali, were associated with decay. The ants and the fly are a reminder: “Remember your death.”

Salvador Dali

Christ of St. John of the Cross. (1951)

Dali claimed that this image came to him in a "cosmic dream." It also relates to a drawing made by the Spanish friar St. John, around 1575.

