William Blake
1757-1827

William Blake - an English painter, engraver and poet, was born November 28, 1757, in London, where he lived most of his life. From the age of seven he habitually saw a white-bearded God peering in through his window, or angels perching in trees.

An admirer of Dürer, Michelangelo and Raphael and a friend of Fuseli, Blake was extremely eccentric. He walked the streets in a Phrygian bonnet. His work, still obscure, suggests a new version of Christianity, whose radicalism lies in its visual Symbolism. He died in London, August 12, 1827, leaving uncompleted a cycle of drawings inspired by Dante's Divine Comedy.

Francisco de Goya
1746-1828

Francisco José de Goya y Lucientes (March 30, 1746 - April 15, 1828) was a Spanish painter and engraver. He was born in Fuendetodos, Spain and later lived primarily in Madrid. Brought up in Zaragoza, at thirteen he was apprenticed to an artist friend of his father's. He married his wife, Josefa Bayeu (sister of Francisco Bayeu), in 1773.

His later influence is significant since his art was both deeply subversive and subjective, at a time when these attitudes were not predominant. His emphasis on the foreground and faded background portends Manet.

Goya was a portraitist of royalty and chronicler of history who produced a series of eighty prints that he titled Los Caprichos depicting what he called "the innumerable foibles and follies to be found in any civilized society, and from the common prejudices and deceitful practices which custom, ignorance, or self-interest have made usual."

He painted the Spanish Royal Family, including Charles IV of Spain and Ferdinand VII. His themes go from merry festivals for tapestry draft cartons to scenes of war, fight and corpses. This evolution reflects the darkening of his temper. Modern doctors suspect that the lead in his pigments was poisoning him and was also the cause of his being deaf since 1792. These "Black Paintings" prefigure Expressionism.

He retired to his Quinta del Sordo ("Deaf man's villa") after the French troops of Napoleon Bonaparte seized the power in Spain. Some of his paintings depict scenes of the horrors of the Peninsula War. He died in exile in Bordeaux.

Winslow Homer
1870-1849

Eugène Henri Paul Gauguin was a leading Post-Impressionist artist. He was best known as a painter and his bold experimentation with coloring led directly to the Synthetist style of modern art. Expression of the inherent meaning of the subjects in his paintings, paved the way to Primitivism and the return to the pastoral. He was also an influential exponent of wood engraving and woodcuts as art forms.

Winslow Homer was an American landscape painter and printmaker, most famous for his marine subjects. Largely self-taught, he is
considered one of the foremost painters in 19th century America, and a preeminent figure in American art.

Homer was born in Boston, Massachusetts. He was apprenticed to a Boston commercial lithographer at the age of 19. By 1857 his freelance illustration career was underway and he contributed to magazines such as Ballou's Pictorial and Harper's Weekly. His early works, mostly commercial engravings, are characterized by clean outlines, simplified forms, and dramatic contrast of light and dark, and lively figure groupings - qualities that remained important throughout his career.

In 1859 he opened a studio in New York City, and began his painting career. Harper's sent Homer to the front lines of the American Civil War (1861 - 1865), where he sketched battle scenes and mundane camp life. Although the drawings did not get much attention at the time, they mark Homer's transition from illustrator to painter.

After exhibiting at the National Academy of Design, Homer traveled to Paris, France in 1867 where he remained for a year. He practiced landscape painting while continuing to work for Harper's. Though his interest in depicting natural light parallels that of the impressionists, there is no evidence of direct influence.

Throughout the 1870s he painted mostly rural or idyllic scenes of farm life, children playing, and young adults courting. Homer gained acclaim as a painter in the late 1870s and early 1880s. Homer was a member of the The Tile Club, a group of artists and writers who met frequently to exchange ideas and organize outings for painting.

In the English coastal village of Cullercoats, Northumberland, he rekindled his boyhood interest in the sea, and painted the local fisher folk. Many of the paintings at Cullercoats took as their subject young women mending nets or looking out to sea; they are imbued with a solidity, sobriety, and earthy heroism which was new to Homer's art, and they presage the direction of his future work.

Back in the U.S., he painted the seascapes for which he is best known. Although Homer never taught, these works strongly influenced succeeding generations of American painters for their direct and energetic interpretation of man's stoic relationship to an often neutral and sometimes harsh wilderness.

In the winter Homer ventured to warmer locations in Florida, Cuba, and the Bahamas. It was on these fishing vacations that he experimented freely with the watercolor medium, producing works by using his singular vision and manner of painting to create a body of work that has not been matched."

Homer died at the age of 74 in his Prout's Neck studio.

**Vincent van Gogh**  
1853 - 1890

Vincent Willem van Gogh was a Dutch Post-Impressionist artist. His paintings and drawings include some of the world's best known, most popular and most expensive piece. Expressive luminosity of color and blotchy brushwork are Vincent van Gogh's distinguishing characteristics which made him the model of expressionist painters at the turn of the century.

Vincent Willem van Gogh was born in 1853. He was the son of Anna Cornelia Carbentus and Theodorus van Gogh, a minister of the Dutch Reformed Church. He was given the same name as his grandfather-and a first brother stillborn exactly one year before. Art and religion were the two occupations to which the Van Gogh family gravitated. Vincent van Gogh originally planned to study theology.

Van Gogh spent his early life working for a firm of art dealers. After a brief spell as a teacher, he became a missionary worker in a very poor mining region. He did not embark upon a career as an artist until 1880. Professional and personal failure led him to painting, in which he saw a way of giving expression to mental and emotional tension. The central figure in Vincent van Gogh's life was his brother Theo, who continually and selflessly provided financial support. Their lifelong friendship is documented in numerous letters they exchanged from August 1872 onwards.

Initially, van Gogh worked only with somber colors, until he encountered Impressionism and Neo-
Impressionism in Paris. Although his own painting style was primarily developed autodidactically, he incorporated impressionistic brighter colors and their style of painting into his, uniquely recognizable style. It was fully developed after he settled in Arles, and this stay in Provence. It is seen as the zenith of his creative work.

He produced more than 2,000 works, including around 900 paintings and 1,100 drawings and sketches, during the last ten years of his life. Most of his best-known works were produced in the final two years of his life, during which time he cut off part of his left ear following a breakdown in his friendship with Paul Gauguin. After this he suffered recurrent bouts of mental illness. In 1890, he died from the consequences of the attempt of suicide.

Van Gogh’s pictures, which were not saleable during his lifetime, are today auctioned at very high prices. He is a pioneer of what came to be known as Expressionism. He had an enormous influence on 20th century art, especially on the Fauves and German Expressionists.

**Henri de Toulouse-Lautrec**
1864 – 1901

Henri de Toulouse-Lautrec was a French painter, printmaker, draftsman, and illustrator, whose immersion in the decadent and theatrical life of fin de siècle Paris yielded an oeuvre of provocative images of modern life. He is important representative of Post-Impressionism and Art Nouveau.

Henri Marie Raymond de Toulouse-Lautrec Monfa was born in Albi, Tarn in the Midi-Pyrénées Region of France, the firstborn child of Comte Alphonse and Comtesse Adèle de Toulouse-Lautrec. An aristocratic family that had recently fallen on hard times, the Toulouse-Lautrecs were still feeling the effects of the inbreeding of past generations. The Comte and Comtesse were first cousins, and Henri suffered from a number of congenital health conditions attributed to this tradition of inbreeding. A younger brother was born to the family on August 28, 1867, but died the following year.

At ages 13 and 14, Henri fractured both his thigh bones. The breaks did not heal properly, and his legs ceased to grow.

He immersed himself in his art. He became an important post-Impressionist painter, Art Nouveau illustrator, lithographer and recorded in his works many details of the late-19th century bohemian lifestyle in Paris. Toulouse-Lautrec also contributed a number of illustrations to the magazine Le Rire during the mid-1890s.

He often portrayed life at the Moulin Rouge and other Montmartre and Parisian cabaret and theaters, and, particularly, in the brothels that he frequented avidly. An alcoholic for most of his adult life, he was placed in a sanatorium shortly before his death. He died before his 37th birthday.

**Paul Cézanne**
1839-1906

Paul Cézanne was a French artist and Post-Impressionist painter who is with Gauguin and Van Gogh the greatest of the Post-Impressionists. His work laid the foundations of the transition from the 19th century conception of artistic endeavor to a new and radically different world of art in the 20th century.

He was born at Aix-en-Provence, son of a hat dealer, Louis-Auguste Cézanne, who
became a prosperous banker that prospered throughout the artist's life, affording him financial security that was unavailable to most of his contemporaries and eventually resulting in a large inheritance. His financial security enabled him to survive the indifference to his work that lasted until the final decade of his life.

Cézanne can be said to form the bridge between late 19th century Impressionism and the early 20th century's new line of artistic enquiry, Cubism. His work demonstrates a mastery of design, color, composition and draftsmanship.

In his career, he became interested in working from direct observation and gradually developed a light, airy painting style that was to influence the Impressionists enormously. In Cézanne's mature work we see the development of a solidified, almost architectural style of painting. His often repetitive, sensitive and exploratory brushstrokes are highly characteristic and clearly recognizable. Using planes of color and small brushstrokes that build up to form complex fields, at once both a direct expression of the sensations of the observing eye and an abstraction from observed nature, Cézanne's paintings convey intense study of his subjects, a searching gaze and a dogged struggle to deal with the complexity of human visual perception. His statement "I want to make of impressionism something solid and lasting like the art in the museums."

Cézanne's paintings were shown in the first exhibition of the Salon des Refusés in 1863, which displayed works not accepted by the jury of the official Paris Salon. The Salon rejected Cézanne's submissions every year from 1864 to 1869. Cézanne continued to submit works to the Salon until 1882. Through the intervention of fellow artist Antoine Guillemet, Cézanne exhibited The Portrait of the Artist's Father, 1866 (National Gallery, Washington), his first and last successful submission to the Salon.

Before 1895 Cézanne exhibited twice with the Impressionists (at the first Impressionist exhibition in 1874 and the third Impressionist exhibition in 1877). In later years a few individual paintings were shown at various venues, until 1895, when the Parisian dealer, Ambroise Vollard, gave the artist his first solo exhibition. Despite the increasing public recognition and financial success, Cézanne chose to work in increasing artistic isolation, usually painting in the south of France, in his beloved Provence, far from Paris.

**Claude Monet**

1840-1926

Claude Monet also known as Oscar-Claude Monet or Claude Oscar Monet was a founder of French impressionist painting. He was the most consistent and prolific practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to plain-air landscape painting. The term Impressionism is derived from the title of his painting Impression, Sunrise.

Monet was born on November 14, 1840 in Paris. 1851, Monet entered the Le Havre secondary school of the arts. Monet undertook his first drawing lessons from Jacques-François Ochard. He was 16 years old when he left school, and went to live with his widowed childless aunt, Marie-Jeanne Lecadre.

Monet was in Paris for several years and met several painters who would become friends and fellow impressionists. One of those friends was Édouard Manet. Disillusioned with the traditional art taught at universities, in 1862 Monet became a student of Charles Gleyre in Paris, where he met Pierre-Auguste Renoir, Frédéric Bazille, and Alfred Sisley. Together they shared new approaches to art, painting the effects of light en plein air with broken color and rapid brushstrokes, in what later came to be known as Impressionism.
Monet's "Camille" or "The Woman in the Green Dress", which brought him recognition, was one of many works featuring his future wife, Camille Doncieux. In England he studied the works of John Constable and Joseph Mallord William Turner, both of whose landscapes would serve to inspire Monet's innovations in the study of color. In 1872, he painted "Impression, Sunrise" depicting a Le Havre landscape. It hung in the first Impressionist exhibition in 1874. From the painting's title, was coined the term "Impressionism".

In 1870, Monet married Camille Doncieux. They had two sons. Madame Monet died of tuberculosis in 1879. Monet moved into the home of Ernest Hoschedé, a wealthy department store owner and patron of the arts. After her husband was bankrupted, Alice Hoschedé, helped to raise his two sons, Jean and Michel, alongside her own six children. They moved to a house in Giverny, Eure, in Upper Normandy, where he planted a large garden and painted for much of the rest of his life. Following the death of her estranged husband, Alice Hoschedé married Claude Monet.

In the 1880s and 1890s, Monet began "series" paintings, in which a subject was depicted in varying light and weather conditions. His first series exhibited as such was of Haystacks, painted from different points of view and at different times of the day.

Monet was exceptionally fond of painting controlled nature: his own garden in Giverny, with its water lilies, pond, and bridge. He also painted up and down the banks of the Seine.

Monet died 1926 at the age of 86.

Pierre-Auguste Renoir
1841-1919

Pierre-Auguste Renoir was a French artist who was a leading painter in the development of the Impressionist style. As a celebrator of beauty, and especially feminine sensuality, it has been said that "Renoir is the final representative of a tradition which runs directly from Rubens to Watteau".

Pierre-Auguste Renoir was born in Limoges, Haute-Vienne, France, the child of a working class family. As a boy, he worked in a porcelain factory where his drawing talents led to him being chosen to paint designs on fine china. He also painted hangings for overseas missionaries and decorations on fans before he enrolled in art school. During those early years, he often visited the Louvre to study the French master painters.

In 1862 he began studying art under Charles Gleyre in Paris. There he met Alfred Sisley, Frédéric Bazille, and Claude Monet. Although Renoir first started exhibiting paintings at the Paris Salon in 1864, recognition did not come for another ten years. Renoir's paintings are notable for their vibrant light and saturated color, most often focusing on people in intimate and candid compositions. The female nude was one of his primary subjects. In characteristic Impressionist style, Renoir suggested the details of a scene through freely brushed touches of color. A fine example of Renoir's early work, and with the influence of Courbet's realism, is "Diana", 1867. In the late 1860s, through the practice of painting light and water en plein air, he and his friend Claude Monet discovered that the color of shadows is not brown or black, but the reflected color of the objects surrounding them.

Renoir experienced his initial acclaim when six of his paintings hung in the first Impressionist exhibition in 1874. In the same year two of his works were shown with Durand-Ruel in London. In 1881, he traveled to Algeria, a country he associated with Eugène Delacroix, then to Madrid, Spain, to Italy. One of the best known Impressionist works is Renoir's 1876 "Dance at Le Moulin de la Galette". The painting depicts an open-air scene, crowded with people, at a popular dance garden on the Butte Montmartre.
By the mid-1880s, he had broken with the movement to apply a more disciplined, formal technique to portraits and figure paintings, particularly of women, such as “The Bathers”. He painted in a more severe style, in an attempt to return to classicism. This is sometimes called his “Ingres period”.

In 1890 he married Aline Victorine Charigot, with whom he had had a son, Pierre. In 1907, he moved to a farm at Cagnes-sur-Mer, close to the Mediterranean coast. Renoir had arthritis which severely limited his movement, and he was wheelchair-bound. In the advanced stages of his arthritis, he painted by having a brush strapped to his paralyzed fingers.

After 1890, he changed direction again, returning to the use of thinly brushed color which dissolved outlines as in his earlier work. From this period onward he concentrated especially on monumental nudes and domestic scenes, fine examples of which are “Girls at the Piano”, 1892, and “Grandes Baigneuses”, 1918-19. The latter painting is the most typical and successful of Renoir’s late, abundantly fleshed nudes.

He was a prolific artist. He made several thousand paintings. The warm sensuality of Renoir’s style made his paintings some of the most well-known and frequently-reproduced works in the history of art.

In 1919, Renoir visited the Louvre to see his paintings hanging with the old masters. He died in the village of Cagnes-sur-Mer, Provence-Alpes-Côte d’Azur, on December 3.

Edgar Degas
1834-1917

Degas was a French artist famous for his work in painting, sculpture, printmaking and drawing. He is regarded as one of the founders of Impressionism although he rejected the term, and preferred to be called a realist.

Degas was born into a well-to-do banking family on July 19, 1834, in Paris. He began to paint seriously early in life. He studied at the École des Beaux-Arts with Louis Lamothe, under whose guidance he flourished, following the style of the famous French classicist J. A. D. Ingres Ingres. His academic training and close study of classic art had superbly prepared him for history painter career. After 1865, under the influence of the impressionist movement, he gave up academic subjects to turn to contemporary themes. He brought the traditional methods of a history painter to contemporary subject matter, and became a classical painter of modern life.

Degas joined a group of young artists who were intent upon organizing an independent exhibiting society. The result was the first of the exhibitions that became labeled Impressionist Exhibitions. Degas showed his work in all but one.

Degas often identification as an Impressionist, is an understandable but insufficient description. Degas Impressionism originated in the 1860s and 1870s and grew, in part, from the realism of such painters as Courbet and Corot. The Impressionists painted the realities of the world around them using bright, "dazzling" colors, concentrating primarily on the effects of light, and hoping to infuse their scenes with immediacy.

Unlike the impressionists, he preferred to work in the studio and was uninterested in the study of natural light that fascinated them. He was attracted by theatrical subjects, and most of his works depict racecourses, theaters, cafés, music halls, or boudoirs. A superb draughtsman, he is especially identified with the subject of the dance, and over half his works depict dancers.

At the same time, Degas began a hobby as a photographer, using it to accurately capture action for his paintings and artwork. He was a keen observer of humanity and master in the depiction of movement.
His portraits as well as his studies of dancers, milliners, and laundresses cultivated a complete objectivity, caught subjects in poses as natural and spontaneous as those recorded in action photographs.

Degas is, however, closest to Impressionism than to any other movement: his scenes of Parisian life, his off-center compositions, his experiments with color and form, and his friendship with several key Impressionist artists, most notably Mary Cassatt and Edouard Manet, all relate him intimately to the Impressionist movement.

In the 1880s, when his eyesight began to fail, Degas began increasingly to work in sculpture and pastel. Degas was not well known to the public, and his true artistic stature did not become evident until after his death. He died in Paris on September 27, 1917.

**Gustav Klimt**

*1862-1918*

Gustav Klimt was an Austrian Symbolist painter and one of the most prominent members of the Vienna Secession movement. Klimt's primary subject was the female body, whether formal portraits or indolent nudes invariably display highly sensitized eroticism of the fin de siècle elegance. Art historians note an eclectic range of influences contributing to Klimt's distinct style, including Egyptian, Minoan, Classical Greek, and Byzantine inspirations.

Klimt's work had a strong influence on the paintings of Egon Schiele, whom he would collaborate with, to found the Kunsthalle (Hall of Art) in 1917, to try and keep local artists from going from Austria.

Klimt was born in Baumgarten, near Vienna, Austria. Gustav was enrolled, at 14, in the Vienna School of Arts and Crafts, and received training as an architectural decorator. He began his professional career painting interior murals in large public buildings on the Ringstraße. In 1888 he received the Golden order of Merit from Emperor Franz Josef I of Austria for his contributions to art. He also became an honorary member of the University of Munich and the University of Vienna.

Klimt was one of the founding members and president of the Wiener Sezession (Vienna Secession), and of the group's periodical Ver Sacrum. He remained with the Secession until 1908.

On his annual summer holidays with the Flöge family on the shores of Attersee he painted many of his landscapes. These works constitute the only genre aside from the figure paintings. They are numerous and of quality, so as to merit a separate appreciation. Formally, the landscapes are characterized by the same refinement of design and emphatic patterning as the figural pieces. Deep space in these works is so efficiently flattened to a single plane, so it is believed that Klimt used a telescope.

In 1894, Klimt was commissioned to create three paintings to decorate the ceiling of the Great Hall in the University of Vienna: Philosophy, Medicine, and Jurisprudence. They were criticized for their radical themes and 'pornographic' material. As a result, they were not displayed on the ceiling of the Great Hall. This would be the last public commission accepted by the artist. All three paintings were eventually destroyed by retreating SS forces in May 1945.

Gustav Klimt's 'Golden Phase' was marked by positive critical reaction and success. Many of his paintings from this period utilized gold leaf; the prominent use of gold can first be traced back to “Pallas Athene” and “Judith I”, although the works most popularly associated with this period are the "Portrait of Adele Bloch-Bauer I" and "The Kiss ". 
In 1911 his painting Death and Life received first prize in the world exhibitions in Rome. Gustav Klimt died in Vienna in 1918. Numerous paintings were left unfinished.

**Mary Cassatt**  
**1844 - 1926**

Mary Stevenson Cassatt was born in 1844 in Allegheny City, Pennsylvania. She was an American painter and printmaker and lived much of her adult life in France, where she later exhibited among the Impressionists. Cassatt (pronounced ca-SAHT) often created images of the social and private lives of women, with particular emphasis on the intimate bonds between mothers and children.

She was born into favorable circumstances: her father, Robert S. Cassatt, was a successful stockbroker, and her mother, Katherine Kelso Johnston, came from a banking family. Cassatt grew up in an environment that viewed travel as integral to education; before she was ten years old she had already visited many of the capitals of Europe, including London, Paris, and Berlin.

She began studying painting at the Pennsylvania Academy of the Fine Arts in Philadelphia, Pennsylvania (1861-1865). She was impatient with the slow pace of instruction and the patronizing attitude of the male students and teachers. She decided to study the old masters on her own, and in 1866 she moved to Europe where she lived with her mother from 1851 until 1858, studying in a number of cities including Paris, Parma, and Seville.

Cassatt attracted the attention of Edgar Degas, who invited her to join the artists dedicated to the "new painting", the Impressionists. From 1879 to 1886 she was one of only three women to exhibit with the Impressionists, and the only American woman.

Cassatt had her own subject matter, using her family members as models. Cassatt was a sensitive painter of women and the occasional male subject. She achieved her greatest success in the depiction of maternity.

Shortly after her triumphs with the Impressionists, Cassatt's style evolved, and she moved away from impressionism to a simpler, more straightforward approach. By 1886, she no longer identified herself with any art movement and experimented with a variety of techniques. A series of rigorously drawn, tenderly observed, yet largely unsentimental paintings on the mother and child theme form the basis of her popular work. In 1891, she exhibited a series of highly original colored lithograph prints, including Woman Bathing and The Coiffure, inspired by the Japanese masters shown in Paris the year before.

The 1890s were Cassatt's busiest and most creative time. She also became a role model for young American artists such as Lucy A. Bacon. As the new century arrived, she served as an advisor to several major art collectors and stipulated that they eventually donate their purchases to American art museums.

Upon her death in 1926, Cassatt was honored by a number of memorial exhibitions, and remains one of the most acclaimed American-born artists.

**Edvard Munch**  
**1863-1944**

Edvard Munch was a Norwegian Symbolist painter, printmaker, and an important forerunner of Expressionistic art. His best-known painting, "The Scream" (1893), is one of the pieces in a series titled "The Frieze of Life", in which Munch explored the themes of life, love, fear, death, and melancholy. As with many of his works, he painted several versions
of it. Similar paintings include Despair and Anxiety.

The "Frieze of Life" themes recur throughout Munch's work, in paintings such as "The Sick Child" (1886, portrait of his deceased sister Sophie), "Love and Pain" (1893-94) though more commonly known as "Vampire." Munch portrayed women either as frail, innocent sufferers, or as the cause of great longing, jealousy and despair.

Edvard Munch was born in Ådalsbruk/Løten, Norway, and grew up in Kristiania (now Oslo). He lost his mother, to tuberculosis in 1868, and his older and favorite sister to the same disease in 1877 and father also died young, as well, in 1889. Munch had a brother, and two younger sisters. One of Munch's younger sisters was diagnosed with mental illness at an early age. Munch himself was also often ill. Of the five siblings only Andreas married, but he died a few months after the wedding. He would later say, "Sickness, insanity and death were the angels that surrounded my cradle and they have followed me throughout my life."

In 1879, Munch enrolled in a technical college to study engineering, but frequent illnesses interrupted his studies. In 1880, he left the college to become a painter. In 1881, he enrolled at the Royal School of Art and Design of Kristiania. His teachers were sculptor Julius Middelthun and naturalistic painter Christian Krohg.

While stylistically influenced by the postimpressionists, Munch's subject matter is symbolist in content, depicting a state of mind rather than an external reality. Munch maintained that the impressionist idiom did not suit his art. Interested in portraying not a random slice of reality, but situations brimming with emotional content and expressive energy, Munch carefully calculated his compositions to create a tense atmosphere.

Munch's means of expression evolved throughout his life. In the 1880s, his idiom was naturalistic, as seen in "Portrait of Hans Jæger", and impressionistic, as in "Rue Lafayette". In 1892, Munch formulated his characteristic, and original, Synthetic aesthetic, as seen in Melancholy, in which colour is the symbol-laden element. Painted in 1893, "The Scream" is his most famous work.

During the 1890s, Munch favored a shallow pictorial space, a minimal backdrop for his frontal figures. Since poses were chosen to produce the most convincing images of states of mind and psychological conditions "Ashes", the figures impart a monumental, static quality. Munch's figures appear to play roles on a theatre stage "Death in the Sick-Room", whose pantomime of fixed postures signifies various emotions.

In 1892, the Union of Berlin Artists invited Munch to exhibit at its November exhibition. His paintings evoked bitter controversy, and after one week the exhibition closed. One of his great supporters in Berlin was Walter Rathenau, later the German foreign minister, who greatly contributed to his success.

In the autumn of 1908, Munch's anxiety became acute and he entered the clinic of Dr. Daniel Jacobson. The therapy Munch received in hospital changed his personality, and after returning to Norway in 1909 he showed more interest in nature subjects, and his work became more colorful and less pessimistic. He died 1944, about a month after his 80th birthday.

Munch left 1,000 paintings, 15,400 prints, 4,500 drawings and watercolors, and six sculptures to the city of Oslo, which built the Munch Museum at Tøyen. The museum houses the broadest collection of his works.

**Salvador Dali**

1904 – 1989

Salvador Dali is the world's best-known Surrealist artist. Superficial painter of wild and hallucinatory states, he depicted unforgettable dream spectacles of his sub
consciousness. He painted his objects in scrupulous, realistic detail, usually placed within sunlit landscapes that were reminiscent of his Catalonian homeland.

Dali was born on May 11, 1904, in the small town of Figueres, Spain. As a young artist, he absorbed a number of artistic styles and exposed technical virtuosity as a painter. In the late 1920s, his discovery of Freud's theory, particularly writings on the erotic elements in subconscious imagery brought him to affiliation with the Paris Surrealists Group, led by former Dadaist, Andre Breton. This was crucial for the development of his mature artistic style.

Same year Dali met Gala and she became Dali's lover, muse, business manager, and chief inspiration. Dali soon became a leader of the Surrealist Movement. His painting, Persistence of Memory (1931), is still one of the best known surrealist works. Dali also made two Surrealistic films. Both films are filled with grotesque and highly suggestive images.

During war turbulences the apolitical Dali was expelled from the Surrealist in 1934. Dali and Gala escaped from Europe during World War II, spending 1940-48 in the United States. These were very important years for the artist. Dali was moving into his "classic period." He began his series of 18 large canvases, switching to more academic style under the influence of the Renaissance painter Raphael. He demonstrated a concern with science, history and religion.

After the death of his wife, Gala, in 1982, Dali's health began to fail. He died January 23, 1989 in Figueres.

Henri Matisse
1869-1954

Henri Matisse was a French artist, noted for his use of color and his fluid, brilliant and original draughtsmanship. As a painter, Matisse is one of the best-known artists of the twentieth century. Although he was initially labeled as a Fauve (wild beast), by the 1920s he was increasingly hailed as an upholder of the classical tradition in French painting. His mastery of the expressive language of color and drawing is apparent in a body of work spanning over a half-century, and won him recognition as a leading figure in modern art.

Henri Matisse grew up in Bohain-en-Vermandois, France where his parents owned a seed business. He was working as a court administrator in Le Cateau-Cambrésis. He first started painting in 1889, and discovered "a kind of paradise". In 1891 he returned to Paris to study art at the Académie Julian under Bouguereau and Moreau. He adopted the traditional Flemish style in still-lives and landscapes and was quite successful.

After he visited the painter John Peter Russell who introduced him to impressionism and to the work of Van Gogh, Matisse's style changed completely, and he would later say "Russell was my teacher, and Russell explained color theory to me." Influenced by the works of the post-Impressionists Paul Cézanne, Gauguin, Van Gogh and Paul Signac, and also by Japanese art, he made colour a crucial element of his paintings. In 1898 he went to London to study the paintings of J. M. W. Turner. His first solo exhibition was in 1904, without much success. The paintings of this period are characterized by flat shapes and controlled lines, with expression dominant over detail.
At the 1905 Salon d'Automne, several artists exhibited paintings with wild, vivid colors and were soon called Fauves (wild beasts). Matisse was recognized as one of its leaders. Other members were Derain, Georges Braque, Raoul Dufy and Maurice Vlaminck.

The decline of the Fauvist movement after 1906 did nothing to affect the rise of Matisse; many of his finest works were created between 1906 and 1917. His friends organized and financed the Académie Matisse in Paris, a private and non-commercial school in which Matisse instructed young artists. It operated from 1911 until 1917. Hans Purrmann and Sarah Stein were amongst several of his most loyal students.

His work of the post-World War I period can be compared with the neoclassicism of Picasso and Stravinsky, and the return to traditionalism of Derain. His oriental odalisque paintings are characteristic of the period. After 1930 a new vigor and bolder simplification appear in his work.

In 1941 he was diagnosed with cancer and, following surgery, he started using a wheelchair. His Blue Nudes series feature prime examples of gouaches découpés technique which he called “painting with scissors”. They demonstrate the ability to bring his eye for colour and geometry to a new medium of utter simplicity.

Matisse died of a heart attack at the age of 84 in 1954.

**Pablo Picasso**

1881 -1973

Pablo Ruiz Picasso was a Spanish painter and sculptor. He was one of the most recognized figures in 20th century art, he is best known as the co-founder, along with Georges Braque, of Cubism.

Pablo Picasso was born in Málaga, Spain, as the first child of José Ruiz y Blasco and María Picasso y López. Picasso's father was a painter whose speciality was the naturalistic depiction of birds. His training under his father began before 1890. He was formally trained in figure drawing and painting in oil. Although Picasso attended art schools throughout his childhood, he never finished his college-level course of study at the Academy of Arts in Madrid, leaving after less than a year.

His progress can be traced in the collection of early works now held by the Museu Picasso in Barcelona. By 1894 his career as a painter can be said to have begun. The academic realism is well displayed in “The First Communion” and “Portrait of Aunt Pepa”, in 1896, at the age of 14.

In 1897 his realism became tinged with Symbolist influence, in a series of landscape paintings rendered in non-naturalistic violet and green tones. What some call his Modernist period (1899-1900) followed under influence of the work of Rossetti, Steinlen, Toulouse-Lautrec and Edvard Munch.

Picasso's work is often categorized into periods. The most commonly accepted periods in his work are the Blue Period, the Rose Period, the African-influenced Period, Analytic Cubism, and Synthetic Cubism.

Picasso's Blue Period (1901-1904) consists of somber paintings rendered in shades of blue and blue-green, only occasionally warmed by other colors. The same mood pervades the well-known etching "The Frugal Repast" (1904). Blindness is a recurrent theme in Picasso's works of this period, also represented in "The Blindman's Meal" (1903) and in the portrait of "Celestina" (1903). Other frequent subjects are artists, acrobats and harlequins, which became a personal symbol for Picasso.

The Rose Period (1905-1907) is characterized by a more cheery style with orange and pink colors, with many harlequins. He met Fernande Olivier, a model for sculptors and artists, in Paris in 1904, and
many of these paintings are influenced by his warm relationship with her.

Picasso's African-influenced Period (1907-1909) begins with the two figures on the right in his painting, Les Demoiselles d'Avignon, which were inspired by African artifacts. Formal ideas developed during this period lead directly into the Cubist period that follows.

Analytic Cubism (1909-1912) is a style of painting Picasso developed along with Braque using monochrome brownish colors. Both artists took apart objects and "analyzed" them in terms of their shapes. Picasso and Braque's paintings at this time are very similar to each other.

Synthetic Cubism (1912-1919) is a further development of Cubism in which cut paper fragments, often wallpaper or portions of newspaper pages, are pasted into compositions, marking the first use of collage in fine art.

In the period following the upheaval of World War I Picasso produced work in a neoclassical style. His paintings and drawings from this period frequently recall the work of Ingres. During the 1930s, the Minotaur replaced the harlequin as a motif. It came partly from his contact with the Surrealists, who often used same symbol. It appears in Picasso's "Guernica" which was Picasso's most famous. This large canvas embodies for many the inhumanity, brutality and hopelessness of war.

Pablo Picasso died on April 8, 1973 in Mougins, France, while he and his wife Jacqueline entertained friends for dinner.

Paul Gauguin
1848 -1903

Eugène Henri Paul Gauguin was a leading Post-Impressionist artist. He was best known as a painter and his bold experimentation with coloring led directly to the Synthetist style of modern art. Expression of the inherent meaning of the subjects in his paintings, paved the way to Primitivism and the return to the pastoral. He was also an influential exponent of wood engraving and woodcuts as art forms.

Paul Gauguin was born in Paris in 1848 to father, journalist Clovis Gauguin and mother, half-Peruvian Aline Maria Chazal, the daughter of socialist leader Flora Tristan. In 1851 the family left Paris for Peru, motivated by the political climate of the period. His father Clovis died on the voyage, leaving three-year old Paul, his mother and his sister to fend for themselves. They lived for four years in Lima, Peru with Paul's uncle and his family. The imagery of Peru would later influence Paul in his art.

At the age of seven, Paul and his family returned to France, to Orleans, to his grandfather. At seventeen, Gauguin signed on as a pilot's assistant in the merchant marine and joined the navy. In 1871, Gauguin returned to Paris where he secured a job as a stockbroker. In 1873, he married a Danish woman, Mette Sophie Gad. Over the next ten years, they would have five children.

Gauguin had been interested in art since his childhood. In his free time, he began painting. He formed a friendship with artist Camille Pissarro and various other artists. Gauguin showed paintings in Impressionist exhibitions held in 1881 and 1882. After moving to Copenhagen, Gauguin had been driven to paint full-time, he returned to Paris in 1885, leaving his family in Denmark. Without adequate subsistence, his wife and their five children returned to her family. Gauguin outlived two of his children.

Taken with his strong drive, he painted under influence of Van Gogh and Pissaro. Disappointed with Impressionism, he felt that traditional European painting had become too imitative and lacked symbolic depth. By contrast, the art of Africa and Asia seemed to him full of mystic symbolism and vigor. There was a vogue in Europe at the time for the art of other cultures, especially that of Japan (Japonisme). He was invited to participate in the 1889 exhibition organized by Les XX.

In 1891, Gauguin moved to Tahiti and later to Dominique, where he died in 1903. This is where the artist found his individual style large paintings with sharp contours in lively and strong colors. More and
more Gauguin was inspired by the beauty and the magic of the South Pacific and the impressive characters among the natives. His paintings are expressively exotic and Gauguin can justifiably be called the precursor of Expressionism and Fauvism.

The vogue for Gauguin’s work started soon after his death. Many of his later paintings were acquired by the Russian collector Sergei Shchukin, which is displayed in the Pushkin Museum and the Hermitage.

**Wassily Kandinsky**

1866-1944

Wassily Kandinsky was a Russian painter, printmaker and art theorist. One of famous 20th-century artists, he is credited with painting the first modern abstract works.

Kandinsky's purely abstract works followed a long period of development based on his personal artistic experiences. Fascination and unusual stimulation by color in his childhood, than his study of the folk art in the region, in particular the use of bright colors on a dark background; he used later in his paintings and reflected in much his early work.

Born in Moscow, Kandinsky spent his childhood in Odessa. As a young man he enrolled at the University of Moscow to study law and economics. Successful in his profession, he was offered a professorship at the University of Dorpat. Soon after, he started painting studies at the age of 30. He gave up a promising career to settle in Munich 1896, to enroll and study at the Academy of Fine Arts there. At art school, Kandinsky already began to emerge as an art theorist. He was strongly influenced spiritually and theoretically by the leading exponent of Theosophy, H. P. Blavatsky and the perception of a coming New Age. Kandinsky's book "Concerning the Spiritual in Art" and "Point and Line to Plane" echoed these theories.

For the most part, Kandinsky's paintings did not emphasize any human figures. There are some exceptions: "Sunday, Old Russia (1904)" and "Riding Couple (1907)". Fauvism is also apparent in these early works. Perhaps the most important of Kandinsky's paintings from the decade of the 1900s was "The Blue Rider (1903)". The type of intentional disjunction applied in this painting, allows viewers to participate in the creation of the artwork would become an increasingly conscious technique used by the artist in subsequent years-culminating in his great "abstract expressionist" works of the 1911-1914. In The Blue Rider Kandinsky shows the rider more as a series of colors than of specific details.

Kandinsky developed his voice as an art theorist, influential on the history of Western art more than his painting works. He formed a new group The Blue Rider (Der Blaue Reiter) with like minded artists such as August Macke and Franz Marc. The group released an almanac, called The Blue Rider Almanac, and held two exhibits.

Outbreak of WWI in 1914 sent Kandinsky home to Russia. He went back to Moscow after the war started. These years from 1918 to 1921, Kandinsky dealt with the cultural development politics of Russia. He painted little during this period, met his future wife Nina Andreievskaia. In 1921 Kandinsky received the invitation of the architect Walter Gropius to go to Germany to attend the Bauhaus of Weimar. The next year, the Soviets officially forbid all forms of abstract art, judging them as harmful for socialist ideals, so he accepted the invitation and returned to Germany in 1921. There he taught at the Bauhaus school of art and architecture from 1922 until the Nazis closed it in 1933. The Bauhaus was an innovative architecture and art school. For Kandinsky this period was a period of intense production. He was one of Die Blaue Vier (Blue Four), with Klee, Feininger and Von Jawlensky formed in 1923. They lectured and exhibited together in the USA in 1924.
After the closing of Bauhaus, Kandinsky left Germany and settled in Paris, where he lived the rest of his life. In Paris the artistic fashions were mainly Impressionism and cubism. Kandinsky lived isolated in a small apartment and created his work. Biomorphic forms with supple and non-geometric outlines appear in his paintings; forms which suggest externally microscopic organisms. He used original color compositions which evoke Slavonic popular.

He died at Neuilly-sur-Seine in 1944.

**Paul Klee**

*1879-1940*

Paul Klee was a Swiss painter of German nationality. He was influenced by many different art styles in his work, including expressionism, cubism, and surrealism. He and his friend, the Russian painter Wassily Kandinsky, were also famous for teaching at the Bauhaus school of art and architecture.

Klee was born in Münchenbuchsee (near Bern), Switzerland, into a musical. Klee started young at both art and music. Paul studied art at the Academy of Fine Arts in Munich with Heinrich Knirr and Franz von Stuck. He settled in Munich, where he met Wassily Kandinsky, Franz Marc, and other avant-garde figures, and became associated with Der Blaue Reiter. Here he also met Bavarian pianist Lily Stumpf, whom he married; they had one son named Felix Paul.

Klee was one of Die Blaue Vier (Blue Four), with Kandinsky, Feininger, and Von Jawlensky formed in 1923. They lectured and exhibited together in the USA in 1924. Klee influenced the work of Belgian printmaker Rene Carcan.

He has been variously associated with expressionism, cubism and surrealism but his pictures are difficult to classify. They often have a fragile child-like quality to them, and are usually on a small scale. They frequently allude to poetry, music and dreams and sometimes include words or musical notation. His better known works include Southern (Tunisian) Gardens (1919), Ad Parnassum (1932), and Embrace (1939).

Following World War I, in which he painted camouflage on airplanes for the imperial German army, Klee taught at the Bauhaus, and from 1931 at the Düsseldorf Academy, before being denounced by the Nazi Party for producing "degenerate art" in 1933.

He died in Muraltto, Switzerland, in 1940 without having obtained Swiss citizenship. The Swiss authorities eventually accepted his request six days after his death. When Paul Klee died at age sixty, he left at least 8926 works of art.

A museum dedicated to Paul Klee was built in Bern, Switzerland, by the Italian architect Renzo Piano. It opened in June 2005 and houses a collection of about 4000 works by Paul Klee. Another substantial collection of Klee's works is owned by chemist and playwright Carl Djerassi and displayed at the San Francisco Museum of Modern Art.
Marcel Duchamp
1887-1968

Marcel Duchamp was in a league all his own. He was modernist artist; painter, sculptor, and author, and was experimenting with various trends, such as Dadaism, Cubism.

His small but controversial output and thoughts have altered our definition of the work of art and exerted a strong influence on the development of 20th-century avant-garde art.

He was born July 28, 1887 in a Normandy, France. His two brothers and sister also devoted their lives to painting and sculpture. Duchamp began painting in 1902, and in 1904 he joined his older brothers in Paris.

He was experimenting with Fauvism, Cubism… Duchamp’s work was brought to attention of American audiences. He decided to make New York his home and drew closer to the Dada movement. He became its leader in New York.

It was at that time that he decided not to paint any more. From then on he produced and exhibited commonplace objects as art. He called these works "ready-mades." They were chosen for their complete absence of aesthetic qualities, placed so that their usual significance disappeared under the new title and point of view and thought for that object.

Starting in 1923, Duchamp devoted an increasing amount of attention to playing chess. He pioneered innovative kinetic art. His pervasive influence was crucial to the development of Surrealism, Dada, and Pop Art. He died in Paris on October 1, 1968.

Lyonel Feininger
1871-1956

Lyonel Feininger was a Cubist / Expressionist painter, illustrator, superb caricaturist and printmaker. He was loved for his lighthearted subject matter, known for clean, crystalline abstract seascapes and powerful urban scenes. His bold and expressive designs follow in the footsteps of the great Germanic woodcutting tradition.

Lyonel Feininger was born in New York City, on July 17, 1871. The son of two German accomplished musicians, he was expected to study music but he attended the Berlin Art Academy and the Cola Rossi Academy in Paris. Although born in New York, Lyonel Feininger lived and worked mostly in Germany.

Feininger’s career as cartoonist started in 1894. He was working for a number of German, French and American magazines. He was hired to illustrate two comic strips 'The Kin-der-Kids' and 'Wee Willie Winkie's World' for the Chicago Tribune. After a few months he left these strips and went on with his career as a celebrated painter and artist.

Feininger was deeply influenced by the Futurists and adopted prismatic style, with facets that are forming three-dimensional objects. That's why he was named Form Master. In 1919, Feininger became a founding member of the legendary Bauhaus school of art and architecture at Weimar and later in Dessau until it was closed in 1932. Because his wife was Jewish and fascists forced him to give up his American citizenship, the couple decided to return to New York in 1937. There he worked and died at age 85 in January 1956.
Piet Mondrian

- **Born:** 7 March 1872
- **Birthplace:** Amersfoort, Netherlands
- **Died:** 1 February 1944
- **Best Known As:** Dutch abstract artist with the colored rectangles

Name at birth: Pieter Cornelius Mondriaan, Jr.

Piet Mondrian was a 20th century abstract painter whose most famous compositions are made up of black lines and colored rectangles. Mondrian's early works were naturalistic and impressionistic landscapes, but his discovery of cubism around 1910 put him on the path toward pure abstraction. He left his home in the Netherlands for Paris in 1912, but returned to the Netherlands in 1914 to care for his sick father. He remained there during World War I, exploring abstract forms and formulating an approach he called neo-plasticism. Back in Paris after the war, he made what may be his most famous painting, *Composition with Red, Yellow and Blue* (1921), a composition of primary colors in rectangles on a grid of black lines. In 1938 he went to England and in 1940 he moved to New York, where he continued to discard "non-essentials" and restrict his works to "basic forms of beauty." Influenced by the philosophical approach of theosophy, Mondrian believed painting to be a two-dimensional interpretation of nature that is guided by the artist's intuition. His paintings include *Still Life with Ginger Pot I* (1911), *Composition* (1916) and *Broadway Boogie Woogie* (1942-43).

Jackson Pollock

**1912-1956**

Paul Jackson Pollock was an influential American painter and a major force in the Abstract Expressionist movement.

Pollock was born in Cody, Wyoming in 1912, the youngest of five sons. He grew up in Arizona and California, studying at Los Angeles' Manual Arts High School. In 1930, following his brother Charles, he moved to New York City, where they both studied under Thomas Hart Benton at the Art Students League. Benton's influence on Pollock's formative work can be seen in his use of curvilinear undulating rhythms and in the use of rural American subject matter.

In October 1945, Pollock married American painter, Lee Krasner, and in November they moved to what is now known as the Pollock-Krasner House and Studio in Springs on Long Island, New York.

There he perfected the technique of working spontaneously with liquid paint. Pollock was introduced to the use of liquid paint in 1936, at an experimental workshop operated in New York City by the Mexican muralist David Alfaro Siqueiros. Pollock later used paint pouring as one of several techniques in canvases of the early 1940s, such as "Male and Female" and "Composition with Pouring I." After his move to Springs, he began painting with his canvases laid out on the studio floor, and developed what was later called his "drip" technique, although "pouring" is a more accurate description of his method. He used hardened brushes, sticks and even basting syringes as paint applicators. Pollock's techniques are thought to be one of the origins of the term Action Painting. In that techniques he moved away from
figurative representation, and challenged the Western tradition of using easel and brush, as well as moving away from use only of the hand and wrist; as he used his whole body to paint.

Pollock's most famous paintings were during the "drip period" between 1947 and 1950. At the peak of his fame, Pollock abruptly abandoned the drip style. Pollock's work after 1951 was darker in color, often only black, and began to reintroduce figurative elements. Pollock had moved to a more commercial. In response to this pressure his alcoholism deepened.

After struggling with alcoholism his whole life, Pollock's career was cut short when he died in an alcohol-related, single car crash in New York, 1956 at the age of 44. After his death, his wife Lee Krasner managed and ensured that his reputation remained strong in spite of changing art-world trends.

The influence of the Native American art is very evident in the work of Jackson Pollock. Pollock and Native artists work using a similar process; Pollock takes direct images from the unconscious mind like images from the natives' "spirit world"; he uses a primitive aesthetic. Essentially a visual language is explored when linking Native American primitive art to Pollock's modernist art.

Primitivism in itself was a popular aesthetic amongst modernists, and Pollock chose a culture "close to home" to explore visually. Ultimately, the art of Jackson Pollock is definitely linked to the art of the Native Americans.

Pollock's work has always polarized critics and has been the focus of many important critical debates. Harold Rosenberg spoke of the way Pollock's work had changed painting, "what was to go on the canvas was not a picture but an event. The big moment came when it was decided to paint 'just to paint.' The gesture on the canvas was a gesture of liberation from value - political, aesthetic, and moral."

Others such as artist, critic, and satirist Craig Brown, have been "astonished that decorative "wallpaper," essentially brainless, could gain such a position in art history alongside Giotto, Titian, and Velazquez."

**Maurits C. Escher**

1898-1972

The Dutch artist Maurits Cornelis Escher, usually referred to as M. C. Escher, was born in Leeuwarden, Holland. He was a Dutch graphic artist known for his often mathematically inspired woodcuts, lithographs and mezzotints which feature impossible constructions, explorations of infinity, architecture, and tessellations.

He was the youngest son of civil engineer George Arnold Escher and his second wife, Sara Gleichman. In 1903, the family moved to Arnhem where he took carpentry and piano lessons until he was thirteen years old.

From 1903 until 1918 he attended primary and secondary school. Though he excelled at drawing, his grades were generally poor, and he was required to repeat the course twice. Aspiring to be an architect, Escher enrolled in the School for Architecture and Decorative Arts in Haarlem. While studying there from 1919 to 1922, his emphasis shifted from architecture to drawing and printmaking. He studied decorative arts under Samuel Jessurun de Mesquita, with whom he would remain friends for years. In 1922 Escher left the school, having gained experience in drawing and making woodcuts.

In 1924 Escher married Jetta Umiker, and the couple settled in Rome. They resided in Italy until 1935, when growing political turmoil forced them to move first to Switzerland, then to Belgium.

In 1941, with World War II under way and German troops occupying Brussels, Escher returned to
Holland and settled in Baarn, where he lived and worked until shortly before his death.

While living in Italy from 1922 to 1935, he spent the spring and summer months traveling throughout the country to make drawings. Later, in his studio in Rome, Escher developed these into prints. Escher often created enigmatic spatial effects by combining various vantage points, for instance, looking up and down at the same time.

After Escher left Italy in 1935, his interest shifted from landscape to something he described as "mental imagery," often based on theoretical premises. After 1935, Escher also increasingly explored complex architectural mazes involving perspectival games and the representation of impossible spaces.

Escher died at the retirement home for artists on March 27, 1972, at 73 years of age.

**Andy Warhol**

1928-1987

No other artist is as much identified with Pop Art as Andy Warhol. The media called him the Prince of Pop.

Born in 1930 in Pittsburgh as the son of Slovak immigrants. His original name was Andrew Warhola. Graduated commercial art at the Carnegie Institute of Technology in Pittsburgh in 1949 and went to New York where he worked as an illustrator for magazines like Vogue and Harper's Bazaar. He soon became one of New York's most successful commercial illustrators.

In the sixties Warhol started painting daily objects of mass production like Campbell Soup cans and Coke bottles.

He wanted to mass produce his own works of pop art and founded The Factory in 1962, an art studio where he employed "art workers" to mass produce prints and posters.

His famous works were individual portraits of the rich and affluent of his time. In 1975 Warhol published THE philosophy of Andy Warhol where he describes what art is: "Making money is art, and working is art and good business is the best art."

Andy Warhol died February 22, 1987 from complications after a gall bladder operation.

**Roy Lichtenstein**

1923 -1997

Roy Fox Lichtenstein was the most sophisticated American pop artist, who featured art that drew on popular culture for style and subject matter. He contemplated visual standards in popular comic books, advertisements, movies, television, interpreting ironically past artistic styles. By his impersonal style which tends to subdue emotional content, Roy Lichtenstein appears as the authority of the stereotype.

Lichtenstein was born on 27 October 1923 in New York City. He enrolled at the Franklin School for Boys, in Manhattan, for his secondary
education. An avid fan of jazz, he often attended their concerts and draw portraits of the musicians. After he graduated at the academy, Lichtenstein left New York to study at the Ohio State University which offered studio courses and a degree in fine arts. His studies were interrupted by a three year stint in the army during World War II between 1943 and 1946. He returned to his studies in Ohio after the war.

In 1951 he had his first one-man exhibition at a gallery in New York. His work at this time was based on cubist interpretations of other artist's paintings such as Frederic Remington. In 1957 he began teaching in New York again. It is at this time that he adopted the Abstract Expressionism style, as a late convert to this style. He showed his work in 1959 to an unenthusiastic audience.

He began teaching at Rutgers University in New Jersey, in 1960 and became close friend with Allan Kaprow, who was also a tutor at the University. Kaprow encouraged him to give up abstraction and return to comic-book imagery. He was producing simple stripe paintings using a stain technique inspired by the work of Helen Frankenthaler. New style featured heavy outlines and the Benday dots used to add tone in printing. He experimented with a number of approaches to popular imagery, even attempting, to apply a gestural style to cartoon characters, including Bugs Bunny.

The most famous of these early works, is "Oh, Jeff...I Love You Too...But...", was based on romance comics. "Look Mickey", came from a challenge from one of his sons, who pointed to a Mickey Mouse comic book and said: 'I bet you can't paint as good as that.' In the same year he produced six other works with recognizable characters from gum wrappers or cartoons. That made the drastic change in Lichtenstein's career.

He continued in this seam for much of his career, recognizable by their comic-strip characteristics. Later he extended this manner into sophisticated and provocative ideas on art and popular culture. His works began to include variety of new themes such as still lives and landscapes, with new use of brushstroke. That was a dramatic departure from his earlier style.

He died of pneumonia in 1997 in New York.

**Georgia O'Keeffe**

1887-1986

Georgia Totto O'Keeffe was an American artist. She is typically associated with the American southwest and particularly New Mexico where she settled late in life. O'Keeffe has been a major figure in American Modernism since the 1920s. She is chiefly known for paintings in which she synthesizes abstraction and representation in paintings of flowers, rocks, shells, animal bones and landscapes. Her paintings present crisply contoured forms that are replete with subtle tonal transitions of varying colors, and she often transformed her subject matter into powerful abstract images.

O'Keeffe was born on 1887 in a farmhouse on a large dairy farm in Sun Prairie, Wisconsin. Her parents, Francis Calyxtus O'Keeffe and Ida Totto O'Keeffe, were dairy farmers of Hungarian origin. She was the first girl and the second of seven O'Keeffe children. She received art instruction from local watercolorist, Sara Mann.

In 1905, O'Keeffe enrolled at the School of the Art Institute of Chicago; in 1907, the Art Students League in New York City, where she studied with William Merritt Chase. In 1908, she won the League’s William Merritt Chase still-life prize for her oil painting "Dead Rabbit with Copper Pot". Her prize was a scholarship to attend the League’s outdoor summer school at Lake George, New York. When she attended a class at the University of Virginia Summer School, she was introduced to the innovative ideas
of Arthur Wesley Dow by Alan Bement. Dow's teaching strongly influenced O'Keeffe's thinking about the process of making art.

Stieglitz married O'Keeffe in 1924. He had started making photographs of O'Keeffe and in 1921, forty-five of his photographs, including many of O'Keeffe, were exhibited in his retrospective exhibition held at the Anderson Galleries. The photographs of O'Keeffe created a public sensation. During O'Keeffe's early years in New York City she met many early American modernists from the Stieglitz's circle of friends, including Charles Demuth, Arthur Dove, Marsden Hartley, Paul Strand and Edward Steichen.

Soon after she moved to New York, she began working primarily in oil, which was a shift away from her watercolor from the 1910s, and by the mid-1920s, she began making large scale paintings of natural forms from close up, as if seen through a magnifying lens.

During the 1920s, O'Keeffe made both natural and architectural forms the subject of her work. She painted her first large-scale flower painting in 1924, "Petunia, No. 2", which was first exhibited in 1925. She completed "City Night", and "New York-Night", 1926, and "Radiator Bldg-Night", "New York", 1927. Beginning in 1923, Stieglitz organized exhibitions of O'Keeffe's work annually, and by the mid-1920s, she had become known as one of America's most important artists. Her work commanded high prices.

O'Keeffe had first visited New Mexico in 1917. Between 1929 and 1949 she spent part of almost every year working in New Mexico. She began collecting and painting bones, and area's distinctive architectural and landscape forms. She was returning to New York every fall. In New Mexico she discovered Ghost Ranch, an area north of Abiquiu, whose varicolored cliffs inspired some of her most famous landscapes. She would purchase a house on the ranch property in 1940.

After Stieglitz's death in 1946, O'Keeffe moved to New Mexico permanently. During the 1950s, O'Keeffe produced a series of paintings featuring the architectural forms. Another distinctive painting of the decade is "Ladder to the Moon", 1958.

In 1984 O'Keeffe moved to Santa Fe to be closer to medical facilities. She died 1986 at the age of 98.

**H.R. Giger**

*1940-present*

H. R. Giger is recognized as one of the world's foremost artists of Fantastic Realism. Born in 1940 to a chemist's family in Chur, Switzerland, he moved in 1962 to Zurich, where he studied architecture and industrial design at the School of Applied Arts. By 1964 he was producing his first artworks, mostly ink drawings and oil paintings, resulting in his first solo exhibition in 1966, followed by the publication and world-wide distribution of his first poster edition in 1969. Shortly after, he discovered the airbrush and, along with it, his own unique freehand painting style, leading to the creation of many of his most well known works, the surrealistic Biomechanical dreamscapes, which formed the cornerstone of his fame. To date, 20 books have been published about Giger's art.
Giger's third and most famous book, *Necronomicon*, published in 1977, served as the visual inspiration for director Ridley Scott's film *Alien*, Giger's first film assignment, which earned him the 1980 Oscar for the Best Achievement in Visual Effects for his designs of the film's title character and the stages of its lifecycle, plus the film's the otherworldly environments. Giger's other film works include Poltergeist II, Alien3 and Species.

Giger's album covers for Debbie Harry and the band ELP were voted among the 100 best in music history in a survey of rock journalists. Throughout his career, Giger also worked in sculpture and, in 1988, created his first total environment, the Tokyo Giger Bar, and in 1992 a second Giger Bar in Chur.

The HR Giger Museum, inaugurated in the summer of 1998 in the Château St. Germain, celebrates its 10 Anniversary this summer. The four-level building complex in the historic, medieval walled city of Gruyères, Switzerland is the permanent home to many of the artist's most prominent works. It houses the largest collection of the artist's paintings, sculptures, furniture and film designs, dating from the early 1960's until the present day. Displayed on the museum's top floor is Giger's own private collection of more than 600 works by artists such as Salvador Dali, Ernst Fuchs, Dado, Bruno Weber, Günther Brus, Claude Sandoz, François Burland, Friedrich Kuhn, Joe Coleman, Sibylle Ruppert, Andre Lassen, among many others.

The HR Giger Museum Bar, located in the adjoining wing of the museum complex, opened on April 12, 2003. Giger's designs for the bar emphasizes the pre-existing Gothic architecture of the 400 year old space. The giant skeletal arches covering the vaulted ceiling, together with the bar’s fantastic stony furniture, evoke the building’s original medieval character and give the space a church-like feeling.

Since 1999, in an effort to help broaden the appreciation of his museum visitors for other Fantastic and Surrealist artists, Giger has utilized a three room exhibition space as The H.R. Giger Museum Gallery where, on a continuing basis, he features the works of other masters in this genre. Artists already shown have been Wessi, Prof. Ernst Fuchs, Hans Bellmer, Fred Knecht, Stelio Diamantopoulos, Martin Schwarz, Claude Sandoz, Günther Brus, François Burland, Rudolf Stüssi, The Society for Art of Imagination and Victor Safonkin.

During the last 4 years, Giger has been honored with a series of major museum retrospectives. In 2004 was the opening of a six-month exhibition at the Museum Halle Saint Pierre in Paris, France, the largest exhibition of the artist's work to ever take place outside of Switzerland. Over one year in preparation, ninety percent of the artwork was on loan from Giger's collectors, including three Swiss museums. The display of more than 200 pieces spanned four decades of the celebrated artist's career, covering two floors of the museum's exhibition space. On December 17, 2004, H.R. Giger received the prestigious award, "La Médaille de la Ville de Paris", at Paris City Hall.

The Paris retrospective was followed by an exhibition of equal scope in 2005 at the National Technical Museum of Prague, in the Czech Republic and in 2006 by at the Kunsthauw Wien, in Austria. In July, 2007 Giger had his first museum exhibition Switzerland at the Bundner Kunstmuseum, in the city of his birth, Chur. He continues to live and work in Zurich with his wife, Carmen Maria Giger, co-director of the Giger Museum.
Born in Portland, Oregon, and raised in Lubbock, Texas, Alex made his artistic debut at three when, according to his mother, he grabbed a piece of paper and drew the contents of a television commercial he’d seen moments before. Ross came from an artistic family: his mother was a commercial artist and his grandfather, he recalls, "built working wooden toys and loved drawing." When Ross discovered Spider-Man on an episode of *The Electric Company*, his life was changed forever. "I just fell in love with the notion that there were colorful characters like this, performing good, sometimes fantastic deeds," Ross says. "I guess I knew this was what I wanted to do. I wanted to bring these characters to life."

Some cynics might confuse this attitude with escapism. For Ross, it’s just the opposite. "It’s a fun environment to be in," he admits. "Superheroes are a mixture of every form of fiction – myth, science-fiction, mystery and magic – all in one giant pot. The best characters embody virtues we may try to find in ourselves."

Ross is quick to credit his father Clark, a minister, with laying the moral framework that allowed him to appreciate the routinely good deeds performed by the likes of Superman and Spider-Man. "My dad has given aid -- physical aid, not just financial -- to a number of charities and causes. He’s helped at homeless shelters. He used to run a children’s shelter in Lubbock. There was a positive effect to being around him, and his actions tied into what the superhero comics were teaching me. Superheroes aren’t heroes because they’re strong; they’re heroes because they perform acts that look beyond themselves."

As he edged towards adulthood, Ross began reading comics and taking his draftsmanship seriously, admiring the work of comic book illustrators George Perez and Berni Wrightson in particular. "They were at opposite ends of the spectrum," Ross recalls. Wrightson, probably best known as the co-creator of *Swamp Thing*, "used a lot of delicate lines to delineate shadow and tone. There weren't a lot of comic book artists employing shadows back then. Perez, on the other hand, had a very attractive, open style with open contour lines and very little shadow. When I was 12, I would imitate Perez's style when I drew superheroes and Wrightson’s style when I was doing 'serious' work. I realized there was no one way to go."

This philosophy became especially true when Ross discovered such illustrators as Andrew Loomis and the great Norman Rockwell. "I idealized people like Rockwell, who drew in that photorealistic style," Ross says. "When I was 16 or so, I said to myself, 'I want to see that in a comic book!'"

Even as a young man, however, Ross knew "there was no satisfaction in basing my style upon the work of someone else." So, while his friends were exploring the uncharted territories of adolescence, Ross devoted his time to becoming a draftsman, with the long-term goal of making people believe a man could fly.

"High school can be a chaotic time," he says. "Through my art and through what these characters represented, I found a sense of order that I wanted to apply to my life. It’s not that I wasn’t
interested in dating or socializing. It's just that part of me didn't want to let go of the colorful characters I'd loved for so long."

At the age of 17, Ross went to Chicago and began studying painting at the American Academy of Art, the school where his mother had studied. "My time at the Academy was really valuable," he recalls. "I learned where I was as an artist and what kind of discipline I'd already learned. Here I was, drawing from a model for the first time and realizing I could represent the model. Not everyone in the class could do that. It was important to make that discovery."

Studying at the Academy also allowed Ross to examine fine art in greater depth. "Salvador Dali wound up being a big influence, actually," he says. "He had a vivid imagination and a hyper-realistic quality that wasn't so far removed from comic books. I began to study the classic American illustrators like Rockwell, J. C. Leyendecker... I've been called 'The Norman Rockwell of comics’ more than a hundred times. I'm not going to suggest I'm on the same level as Rockwell, but attempting that sort of realism in my work has always been part of my approach."

It was at the Academy that Ross hit on the idea of painting his own comic books. "There wasn't any moment where I saw the light and said, 'Painted comics! That's the way!'" he recalls. "It was a by-product of my studies. There wasn't any program that taught me to ink a comic book. There were programs that taught me to paint. I just naturally thought, 'Well, of course I'm going to apply that to comics.' There were also enough painted comics out there -- not a lot, but a few -- that made me think that talent could be applied."

There was also, Ross admits, a sense of wish fulfillment involved. "Hopefully by painting the work, you gain a sense of life and believability that will draw the reader in a little more. You can use color and light and shadow and live models to give the work a certain realism. It might be easier to relate to a character if you look at it and say, 'Here’s an actor portraying someone. Here’s something that looks real.’ I thought it would draw people in and maybe add to their enjoyment of the work. There’s also a part of me that likes to speculate: 'What if they made a movie about this character?' I realize some of my favorite characters will never get the movie treatment, so it’s up to me to present them in a lifelike fashion, to make the movie that would otherwise never get made."

After three years at the American Academy, Ross graduated and took a job at an advertising agency. Meanwhile, Marvel Comics editor Kurt Busiek had seen Alex's work and suggested the two men collaborate on a story. Those plans came to fruition in 1993 with Marvels, a graphic novel that took a realistic look at Marvel superheroes by presenting them from the point of view of an ordinary man. The book landed Ross his first serious media exposure, both within the industry and outside it. Fans appreciated that Ross had an obvious affection for the characters he painted, demonstrated by his attention to detail and the fact that he took the time to make these characters look so believable.

Ross followed up Marvels with Kingdom Come, a futuristic story for DC Comics about a minister who must intercede in a superhero Civil War. It was a visual feast, filled with surprise cameos, in-jokes and a main character based on Ross' father, allowing Ross to publicly acknowledge his family’s influence.

Having established himself creatively and financially with superhero projects, Ross turned to the real world with Uncle Sam, a 96-page story that took a hard look at the dark side of American history. Like Marvels and Kingdom Come, the individual issues of Uncle Sam were collected into a single volume -- first in hardcover, then in paperback -- and remain in print today.

Ross’ recent works have celebrated the 60th anniversaries of Superman, Batman, Captain Marvel and Wonder Woman with fully painted, tabloid-sized books, depicting each of these characters using their powers to inspire humanity as well as help them.

"I do the gigs I do because I care about the material," he says. "In some cases, it's because I like the character. In some cases, I have a vision in my head of something I must do. It all involves artistic expression. If I can't get into the work on some artistic level, I can't do it."

In recent years, Ross has applied his artistic skills to outside projects with comic book roots, including a limited-edition promotional poster for the 2002 Academy Awards. A number of items created
especially for the Warner Bros. Studio Stores – including lithographs, collector’s plates and even a canvas painting of Superman – made him the best-selling artist in the chain’s history.

In the fall of 2001, Ross painted a series of four interlocking covers for TV Guide (featuring characters from the WB series Smallville) and designed and sculpted a series of busts based on characters he created for the Marvel series Earth X. "Designing the statues," Ross explains, "was a case where I said, ‘Hey, I know I can do this, and before somebody else does it – maybe differently from the way I would like it done – I can sculpt some of the characters for which I'm well-known and make sure they look the way I want them to look.’ My comics work notwithstanding, I prefer not having to rely on the labors or plans of others. For the fans’ sake as well as for my own, I want to take full responsibility for the projects that bear my name."

Forty years ago, Spider-Man learned that with great power comes great responsibility. Looking at Alex Ross, it's obvious the lesson took. Ross’ career offers another important message: follow your dream. Actually, it's not far from the sort of message you might find in one of his stories.

Kenneth Davies

Ken Davies was born December, 1925 in New Bedford, Massachusetts, studied at The Massachusetts School of Art in Boston and received a B.F.A. from the Yale School of Fine Arts in 1950. He was awarded an Honorary Doctor of Fine Arts from The New England School of Law, Boston, MA. Ken is Professor Emeritus and Dean Emeritus of the Paier College of Art in Hamden, Connecticut. His paintings appear in many museums, corporate and private collections across the country. Among them are; the Asheville Museum of Fine Art, Berkshire Museum, Brandywine River Museum, Detroit Institute of Arts, Montgomery Museum of Fine Arts, New Bedford Whaling Museum, New Britain Museum of American Art, Smithsonian Institute, Springfield Museum of Fine Arts, Wadsworth Athenaeum, White House Historical Association and The Manoogian Collection. Also, American Express, Austin Nichols Distilling Co., General Mills, and International Harvester, Inc., Ken designed three United States Postage Stamps commemorating Pharmacy, and centennial anniversaries of the American Chemical Society and the Metropolitan Opera. He is the author of two books; Painting Sharp Focus Still Life (1975) and Ken Davies, Artist at Work, (1978). Published in the United States and Canada by Watson-Guittill Publications and in Great Britain by Pitman Publishing. He resides with his wife, Maryann Doughan Davies, in Madison, CT.