

International Painters

MODERNISM

Analytical Cubism – Picasso / Braque
Synthetic Cubism – Picasso / Braque
Georgio De Chirico
Henri Magritte
Salvador Dali
Henri Matisse

POP ART (Somewhere between the two)

Jasper Johns
James Rosenquist
Robert Rauschenberg
Larry Rivers

POST MODERNISM

Imants Tillers
R B Kitaj
Albert Oehlen
Arnold Mario Dall'o
Clayton Brothers – Rob and Christian
David sale
Jeff Koons
Michael Majerus
Seung Yul Oh
Sigmar Polke
Candy Jernigan
Banksy

To Come:

Frieda Kahlo
Franz Ackermann

Post-Modernism

	Modernism	Post-Modernism
Time	1860s-1970s	1980s-today
Artists	Picasso, Matisse, Dali, Pollock etc	Majerus, Tillers, Koons, Salle
Style	Series of movements that's follow on from each other – sometimes building ideas and others times rejecting them	Series of individuals doing whatever they like – no single unified style but consistent in the inconsistency
Aim	Searching for a single truth about reality. A picture is flat rather than an illusionary space (Cubism, Minimalism) Revealing the inner truth about the human state (Surrealism, Expressionism)	Revealing truths that are specific to this time/place but not universal in any way. Dichotomy where two conflicting ideas can be held to be true at the same time.
Serious Playful	Serious intent	Playful, irreverent, humour
Unified fragmented	Seeking to create a unified statement Creating meaning out of human life	Fragmented, incomplete, random Accepting that the world is meaningless
Singular Plural	Singular – highest ideal – founded in Classical western philosophy of the Platonic ideal form (art, values, society)	Pluralism – accepting that no single way is better than any other = rise of indigenous cultural practices and alternative beliefs / medicines
Construct Destruct	Constructivist – trying to create something real, new, significant – universally recognised, accepted – and common unifying language	Deconstructive – Its all a load of crap Universal evolutionism which justified colonial oppression was founded on a lie – everything is random and accidental

Post Modern Characteristics

Appropriation

Taking images from different places and using them in new ways.

Unexpected juxtaposition of images/objects to create new meanings/insights

Past, present, high art, low art – all equally valid and nothing is sacred

Authorship

Defining who owns what is open for debate – In the 21st century the digital age has made the issue very complex

Originality



Nothing is original – everything has happened before – OR – Everything is original because “you can't step into the same river twice”

Signification

Images meaning something other than just themselves – symbolism – mass media have the power to influence what we believe to be real

Analytical Cubism

Picasso, Braque and Gris

		
	Still life with Chair caning Picasso, 1909	Bottles and Knife Juan Gris, 1910

Key Features

Feature	Significance
Still life and portraiture	Landscape no longer a motif. Most work done in the studio as artists more interested in style than subject matter.
Flattened picture plane	Planes are increasingly arranged parallel to the picture surface. – Eliminating depth, no perspective devices used – illusionistic depth is a lie as the honesty in painting means acknowledging that the canvas is FLAT
Decorative	Lighting of planes is used for decorative purpose. – Light and darks used to differentiate one area from another rather than to describe form or volume.
Clues	Introduction of words, letters, numbers to give clues to meaning of painting. Sometimes the facets so small that this is the only way to identify what the image is (was) –
Transparent planes	Use of transparent planes – another variations to keep things interesting – Fact is that P and B were painting themselves into a corner
Hermetic	HERMETIC PHASE (1911 - 1912) the works become almost totally abstract. Mondrian said that the cubists didn't accept the consequences of their own discovery – should have gone totally abstract.
Flat picture plane	Volume is limited. Up until 1909 it is created by interlocking cubes (eg Houses at L ' Estaque) rather than lines, modelling or foreshortening. After 1909 volume is reduced and shown by transparent and interpenetrating planes.
Monochromatic	The palette is reduced to a minimum. Colour variation, or even natural colour, would have destroyed the "form" and pictorial unity of the composition.
Unified picture surface	Even uniform treatment of the whole canvas – Every part of the picture is of equal importance – not like old paintings with a central focus or dominant feature. All parts have same detail and focus.
Brushwork	Broken brushwork to differentiate between planes and add tactile interest. .
Words	Braque "The Portuguese (1911) - first use of 'words' to distinguish between two dimensional lettering and 'real" objects existing in space
By 1912 Picasso and Braque came to realise that they had reached a decade end. The logical developments of Analytic Cubism had resulted in the inability of the viewer to restructure. The motif and not in the greater realism they were seeking, They then began to explore different techniques, in particular papier colle and collage. Which led to the emergence of a new for of Cubism	



Synthetic Cubism - Picasso, Braque

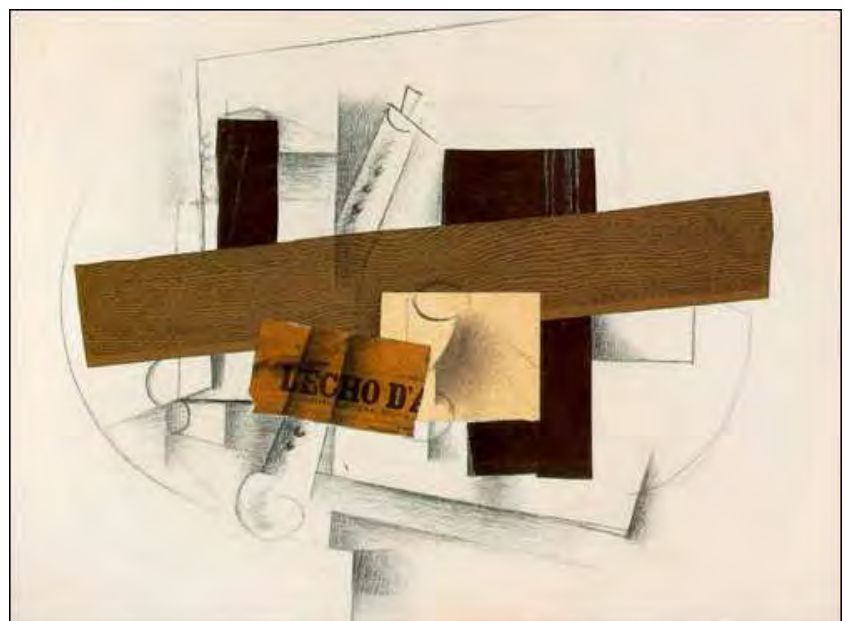
By 1912 Picasso and Braque had realised that the techniques of ANALYTIC CUBISM that they had developed since 1907 were leading them to abstraction and not to a greater expression of reality as they had intended. They, along with Gris, then began to explore a new range of ideas and techniques which led to the emergence of a new form of Cubism; SYNTHETIC CUBISM



Key Features

Feature	Significance
LETTERS	<p>First used in the Analytic Cubist works which represent the transitional phase towards Synthetic Cubism e.g. Braque 'The Portuguese' These letters had a number of functions.</p> <ol style="list-style-type: none"> 1. Another means of communication, being by their nature specialised visual symbols. 2. They emphasise the difference between the painting and reality - words are a symbol of the object just as the picture is. 3. They emphasise the picture surface~ words are two dimensional, just as the painting is. 4. They are more 'real' than painting, because they are an integral part of everyday life, and therefore qualify as a subject for 'Art'. 5. They may be used as a purely decorative element in the work. 6. They may be used for compositional purposes to reinforce the basic geometry of the work.
COLLAGE	<p>Incorporation of ready made objects - tickets, illustrations from magazines, newspapers etc. printed wallpapers -into the composition of the painting. Papier colle (pasted paper) collage.</p> <ul style="list-style-type: none"> - Allowed artists to question the nature of Art, by using materials not normally associated with "Fine Art". Can a work of Art be made out of rubbish? Can an artist use materials created by someone else or by a machine? Picasso's response was that reality is not imitated but INTEGRATED <p>Collage shapes are not just used to represent the contours of an object but are also used as abstract compositional elements in relation to each other.</p> <p>A piece of the real object can be included in the Painting which can then represent the whole object e.g. chair caning a chair a piece of a newspaper's name JOU represents the whole paper. This is what is meant by the integration of reality.</p> <p>Collage elements can be used in a non-representational (decorative) manner & convey information.</p>
SPACE	<ul style="list-style-type: none"> - There is a complete denial of illusionary space - papier colle is inherently flat. - overlapping collages and shadowing of edges create spatial relationships but these are PICTORIAL. not DESCRIPTIVE relationships. - objects possess NO VOLUME, have no substance and have flat (honest) appearance - there is a complete abandonment of chiaroscuro and the Renaissance conception of painting. Works are built up from the surface, not illusionistically shown in depth.
COLOUR	<p>Picasso and Braque felt colour had been neglected in the Analytic phase and thought it was necessary to reintroduce it but did not want to be bound by the conventions of traditional reality e.g. local colour. lighting</p> <ul style="list-style-type: none"> - colour becomes separated from representational duties and becomes an element of composition and decoration in its own right

SUBJECT	<ul style="list-style-type: none"> - is suggested through a number of SEPARATE devices e.g shape is indicated by the contour line - colour texture is indicated by papier colle - the surface and the shape of the object no longer NEEDED to be united. - Visual puns are introduced - subject analogies are introduced a musical instrument may be shown in place of a head - this leads on to Dada and Surrealism - an element of incongruity is introduced, the used of ripped newspaper for the shape of a bottle.
NON-TRADITIONAL TECHNIQUES	<p>Braque as a trained house painter decorator used a decorators comb to produce a woodgrain effect.</p> <ul style="list-style-type: none"> - Picasso, the innovator, used the comb to reproduce hair. - paint is thickened with sand - sawdust to reproduce textures = create visual interest to draw attention to the SURFACE of the picture emphasising the two dimensional nature of the work - to show the complete break from the slick brushwork and facility of Academy art.
FINISH	<ul style="list-style-type: none"> -the works are not finished in the terms of the 19th Century Academy ideas of Art. The REASONS for this - some are experimental works - the works are deliberately opposed to the revered "set apart from real life" precious things in art
CHARACTERISTICS	<ul style="list-style-type: none"> build up subjects from formal shapes. - built up from surfaces - greater clarity of form, fewer viewpoints, planes larger. - landscape returns as a subject - no longer use transparent or interpenetrating planes - introduction of new form of sculpture – ASSEMBLAGE

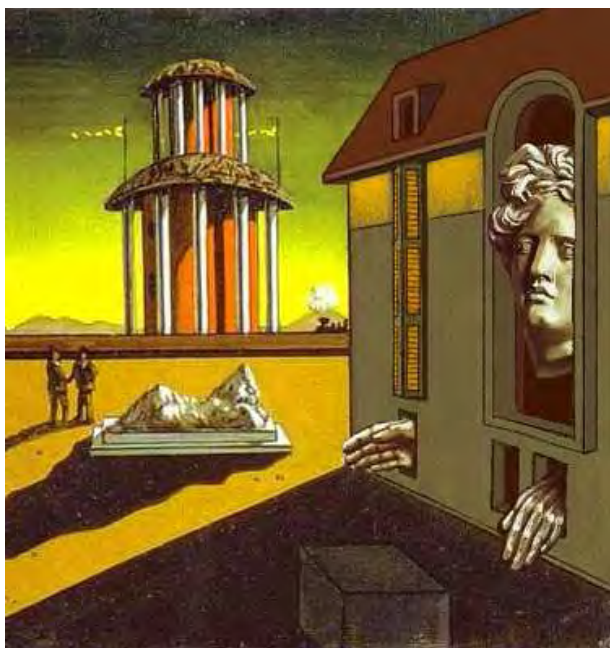
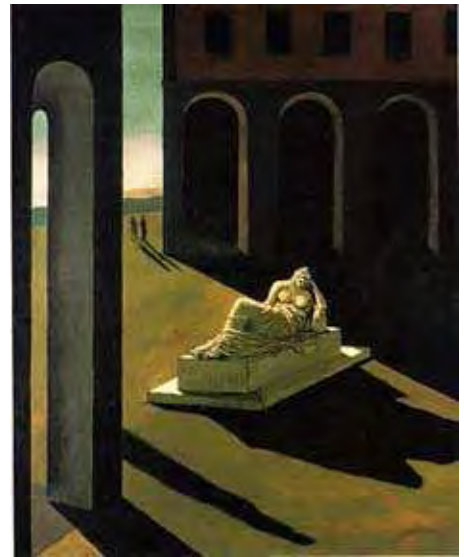
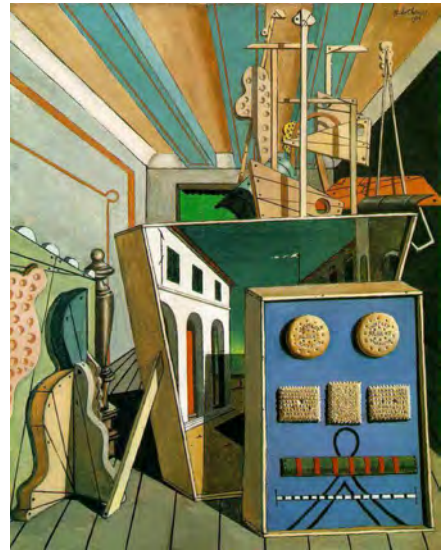


Georgio de Chirico (Italian) Surrealism

		
The uncertainty of the Poet – 1913	La Piazza di Talia	

Key Features

Feature	Significance
Unexpected Juxtapositions	Strange collection of objects that don't go together
Distorted perspective	Perspective is distorted to make you feel that something is "not right" – uncomfortable but not so obvious that you notice at first. Reminiscent of dream/nightmare perspectives
Twilight	Lighting is from twilight - Dramatic with strong contrast and long shadows = nightmare uncomfortable – Time between day and night, between conscious and unconscious – magic time Lots of shadow areas where bad things can hide ready to jump out
Stories	Narrative - All the props to a play but the people are gone = tension - you don't know what is going on – Feels like something dramatic has happened or is about to happen
Stage Light	Strong contrasts give a added drama – like artificial lighting
Colour	Warm colours dominate but a cold blue-grey is used for the shadow areas (Simultaneous contrast)
Form	Simplified forms give an innocence to the style – which make the prevailing menace even more scary – ordinary objects can be sinister and delicate objects are vulnerable
Symbolism	Objects are imbued with meaning but its never clear exactly what things mean =ambiguity. Eg the train could symbolise – escape, death, journey, opportunity missed, time passing, arrivals and departures, etc
Metaphysical	Object and themes often relate to spiritual or unearthly powers, influences, etc.
Classical References	Uses Greek, Roman and renaissance objects and imagery. Nostalgia for the time when Italy was a world power. Also a time of gods and great moral / philosophical advances

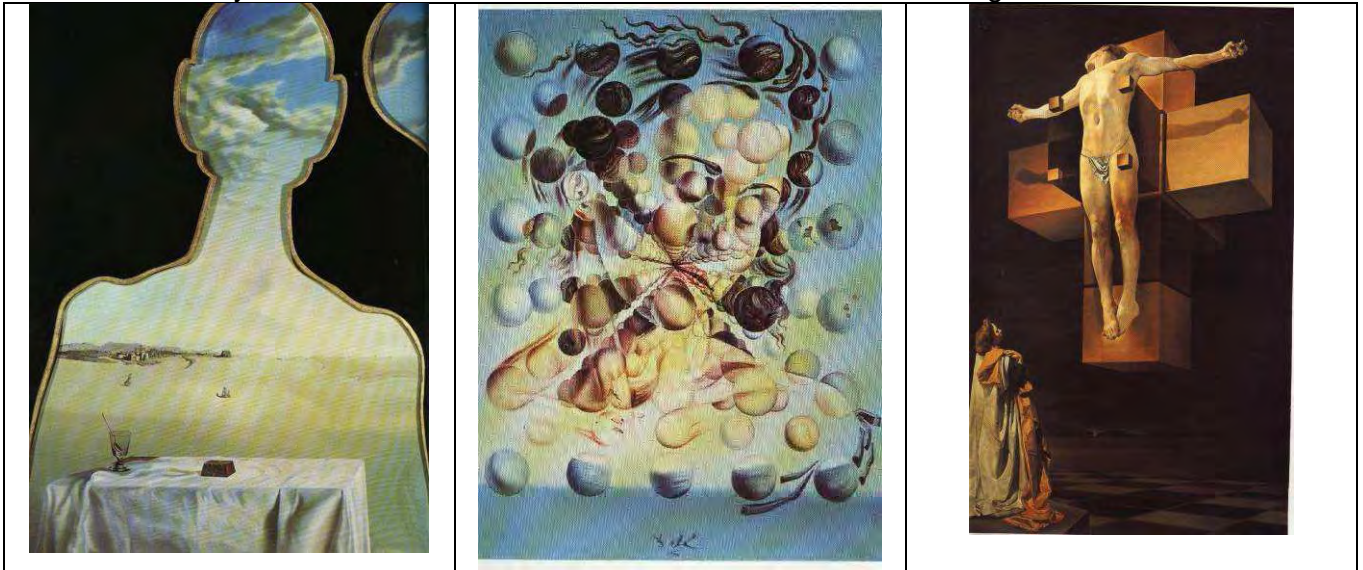


Salvador Dali

Born 1904

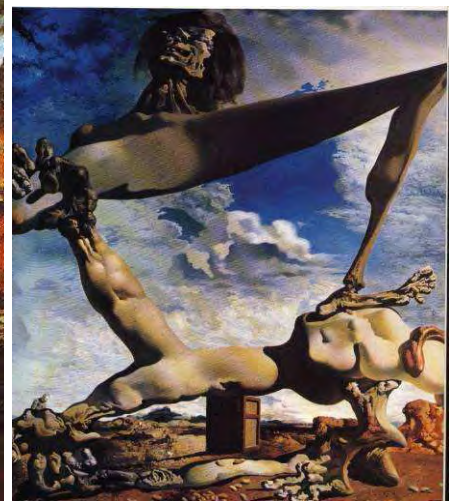
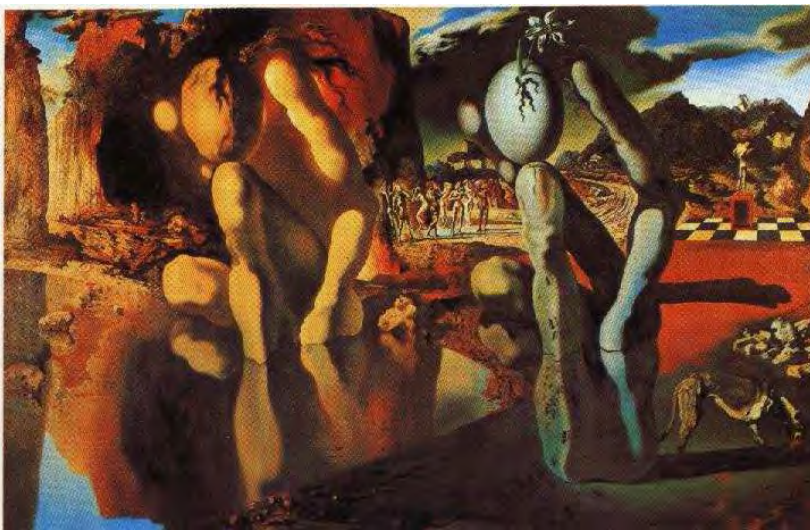
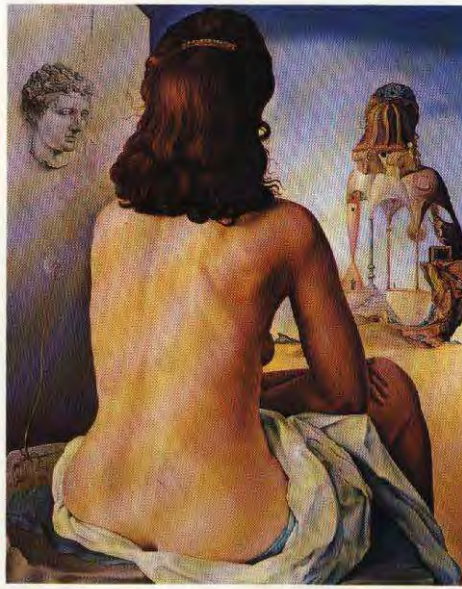
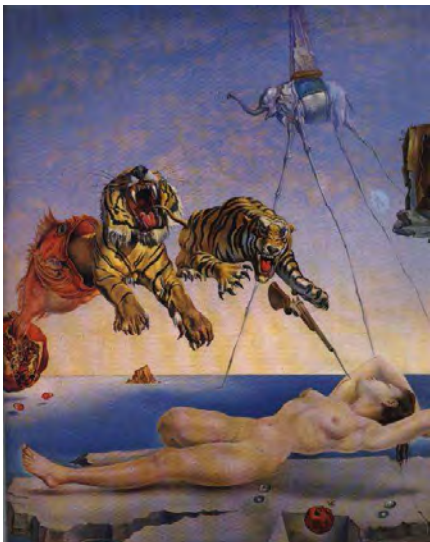
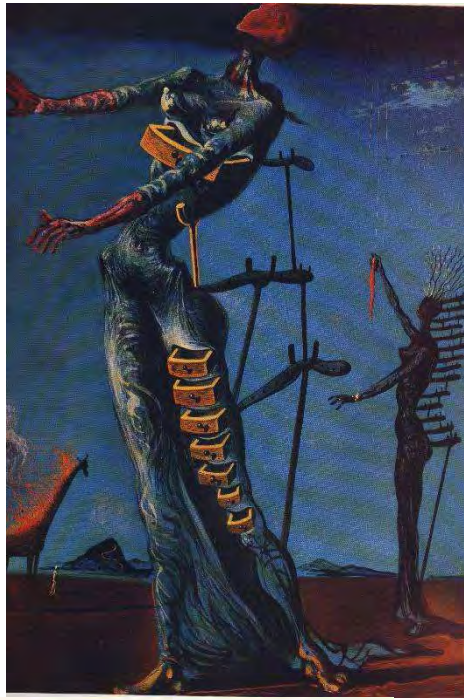
“The difference between me and the surrealists is that I am a surrealist” 1940

“I have often imagined the monster of sleep as a heavy giant head with the spindly body supported by the crutches of reality. When these crutches break we have the illusion of falling.”



Key Features

Feature	Significance
Content	Explored his dreams and nightmares as the Surrealist did. Most of his paintings were based on his own deep neurosis and unconscious desires. Based on his visions and hallucinations. “Dali was prepared to paint so that the world could see his phobias or his most perverse sexuality”
Subject matter	Generally distorted figures and forms. The observed worlds of disintegrating shapes and decomposing matter. Forms were wildly misshapen and distorted such as melting clocks and human figures as bureau drawers. Gala was his wife, lover, protector and model. She was his muse and appears in many paintings
Colour	During his first surrealist period he used brilliant colour with blue light playing over the scenes. Naturalistic classically influenced colour although pushed up to extra vibrancy
Composition	Most of his compositions were traditionally composed with formal elements. Use of atmospheric perspective to create a sense of depth. Often used a double or repeated image/figure change the scale and placing them on different planes e.g. Foreground and mid ground.
Scale	Looking at his reproductions of his work in books may be deceiving for the viewer as they are often very large works that take up the field of vision if you were to stand before them. The very scale of the canvas would make these nightmares even more frightening.
Media	Predominantly oil paint applied thinly to canvas. Also a sculptor, photographer and filmmaker.
Technique	His painting technique was to apply thin glazes of oil paint to create beautifully realistic tonally modelled forms. Anamorphic was a technique used to describe the twisting and morphing of the figure.
Style	Surrealism. Combined elements of cubism and abstraction with pure classicism. Combination of surrealist content of forms derived from classical art.
Influences	Leonardo da Vinci, Goya, Bosch, Velazquez, Raphael, Vermeer.



Rene Magritte

Born 1898 – Died 1967

“Thought rendered visible”

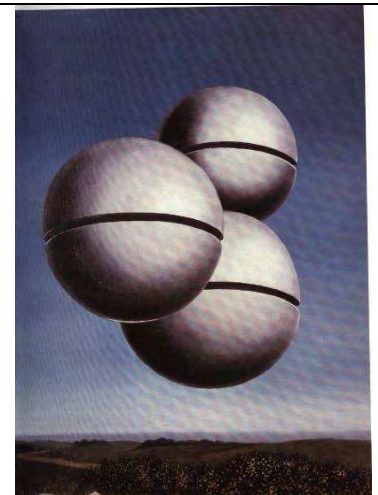
“The site of a felled tree simultaneously causes pleasure and gives rise to sadness”



The Flavour of Tears
1948




Golconda
1953



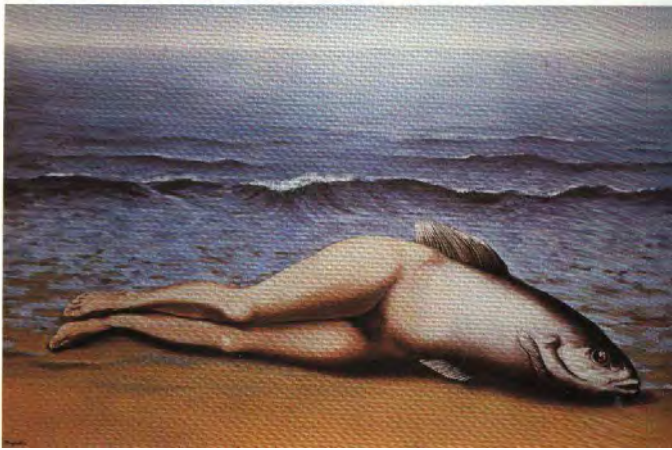
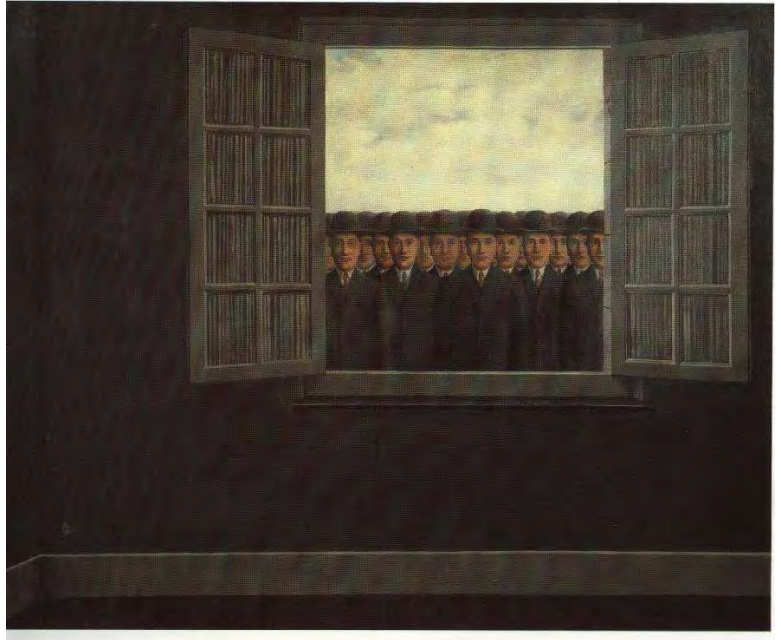
The Voice of the Winds
1928

Key Features

Feature	Significance
Colour	Realistic colours as they appear in real life. Variety of tones moving from dark to light. Lots of blue
Media	Acrylic and oil on canvas. During WW2 when canvas was hard to come by he painted on bottles and other found objects
Techniques	Thin application of paint. Not painterly. Lots of tonal modelling to show form and depth. Incorporates text.
Composition	Formal composition – adhering to traditional devices such as foreground, mid ground, background. Repoussior often with a curtain. Symmetry, lots of figures as central focal point. Atmospheric perspective to create space in landscape. Cut-outs as framing device. Enlarged objects to distort the scale e.g. An oversized rose that fills the room. Scale of objects is significant.
Subjects	Figures in the landscape, birds, houses, interiors, bowler hats, the nude, draping cloth folds, windows. Takes known objects and places them in impossible situations by changing the scale.
Iconography	Man in the bowler hat whose face is always obscured. Birds. Cloudy and night skies. Windows. representing the mind to the realms of the unconscious
Style	Surrealism - Dealing with figures in the land and distortion of reality. Tapping the unconscious mind, real vs. the unreal. Things aren't quite as the first appear. Automatism. Juxtaposition of unrelated objects. Naming common objects with text. Explores the tension between reality and illusion.
	The text makes us aware that this not a pipe in fact it is a painting of a pipe. The real objects vs. its representation. Try's to force the viewer to be able to understand that the painted representation is only an illusion of reality.

“Last night I dreamt I was a butterfly, how do I know today that I am man and not a butterfly dreaming that I am a man” Chuang Tzu

Magritte. (1994). Germany, Benedikt Taschen



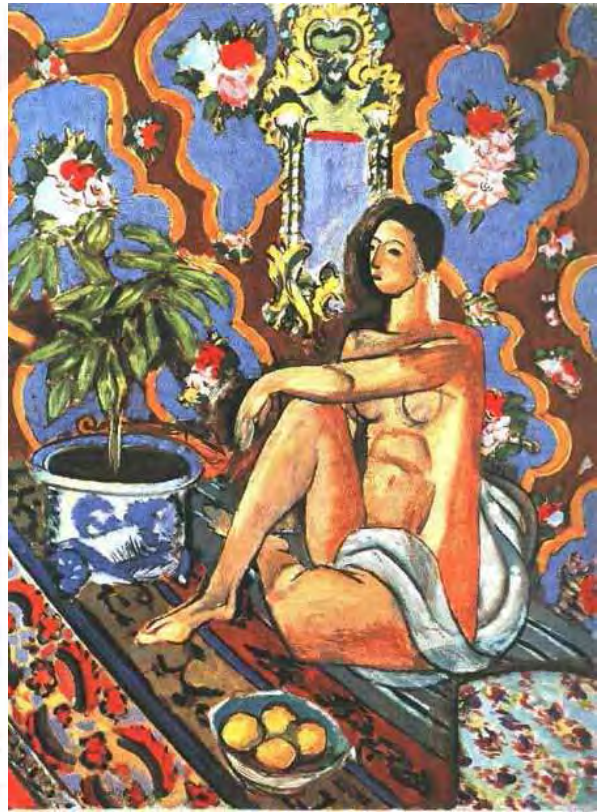
Henri Matisse – French Expressionism

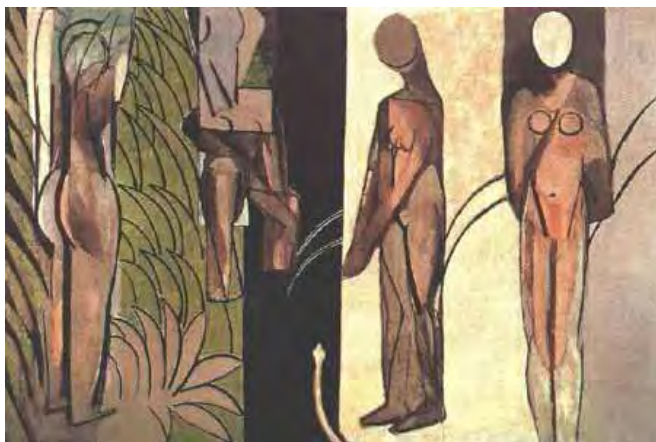
“What I dream of is an art of balance, purity, and serenity, devoid of troubling or depressing subject matter...which might be...like an appeasing influence, a mental soother, something like a good armchair in which to rest from physical fatigue”



Key Features

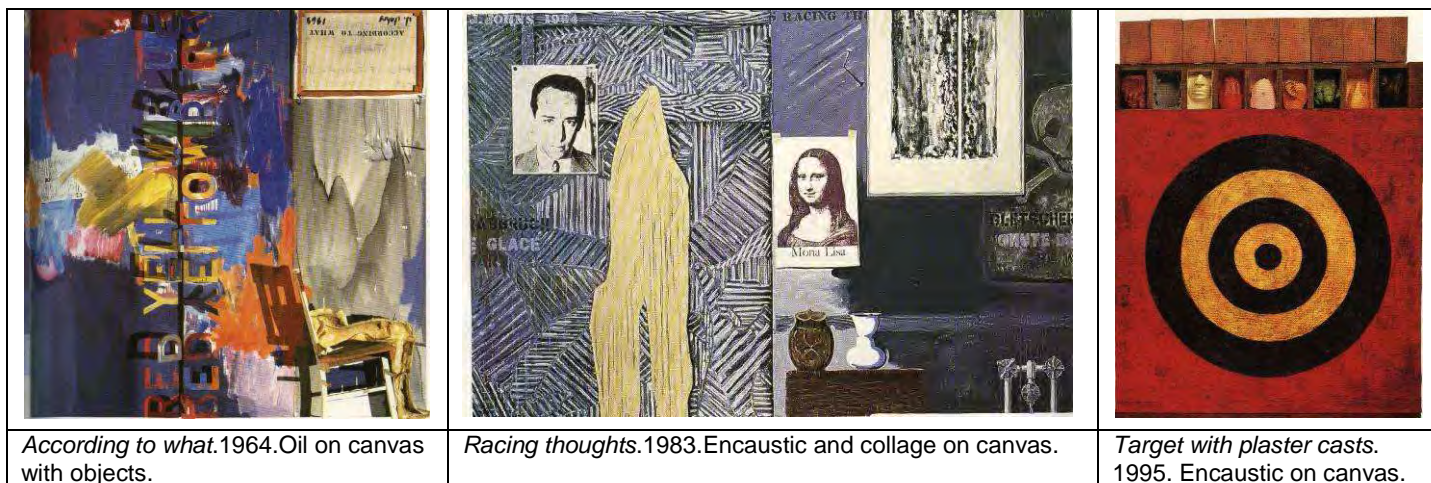
Feature	Significance
Non local Colour	Matisse used colour to express an emotional response to the subject rather than try an copy the actual colours of the object in front of him. He used colours for emotional, symbolic, and decorative reasons.
Emotional Colour	Hot colours = happiness, cold colours = sadness Used by Picasso in his pink and blue periods
Decorative Colour	Uses the juxtaposition of opposite colours to accentuate their intensity – influenced by romantic painter Delacroix and Gericault, also post impressionist theories of Seurat
Economy of line	Matisse used the fewest possible lines to convey the maximum possible information about the appearance and character of his subjects – technique had a big influence of cartoons and graphic art
Movement	Often uses curves and arabesques to create rhythmic movement around the picture surface.
Leader of the Fauves	Fauve means ‘wild beast’. Group of painters that deliberately used intense colour as an end in itself – Other members were Maurice de Vlaminck and Andre Derrain
Happiness Joy and Beauty	Dance, grace, beauty = southern European personality – sunshine, celebration Opposite to German expressionists = Northern cold dark = angry depressed
Balance	Images appear free and loose but are always meticulously balanced in terms of lines, weights, and colours. “Once you choose the first colour there are only a few options for the second. When you choose the second colour the rest are predetermined”
Exotic	Loved exotic patterns and imagery. Turkey and eastern subject a real favourite = strange foreign hedonistic pleasure – Wine women and song.
Simplified Forms	Elimination of all unnecessary detail so that only the essence of the subject is retained. But this was done so skilfully that the subject was instantly recognisable – similar to caricature drawings. Capturing the essence of nature rather than merely “copying nature stupidly”





Jasper Johns Born: 1930

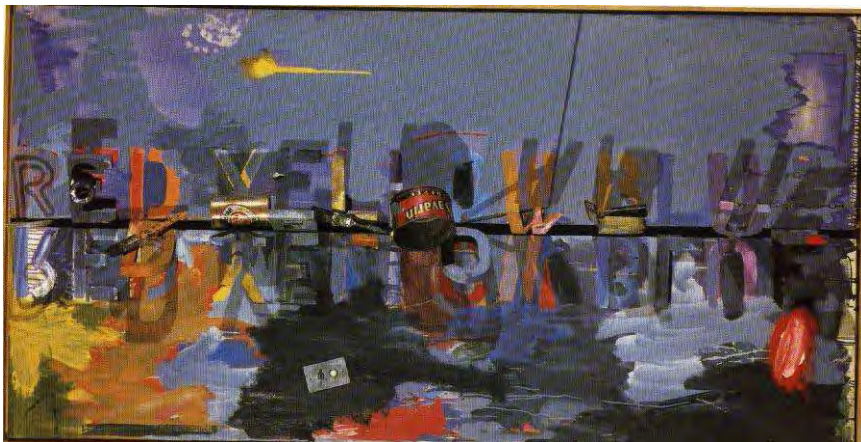
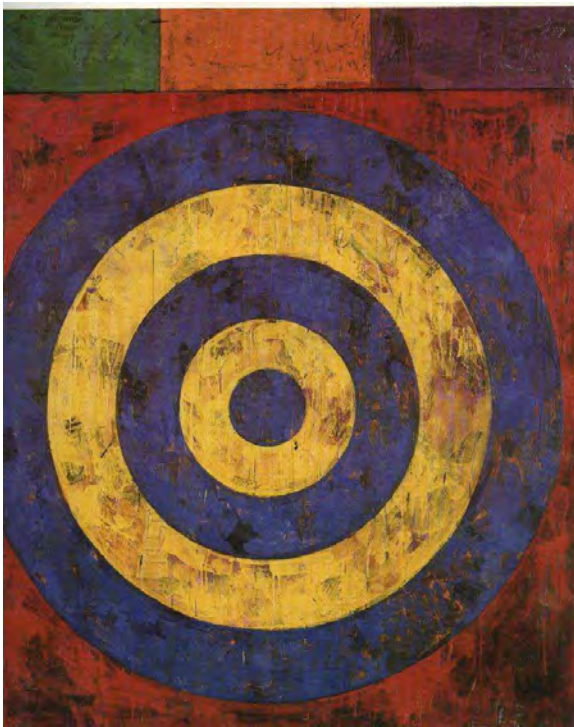
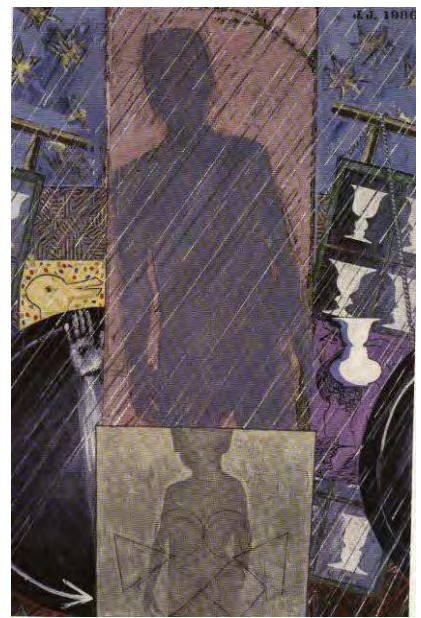
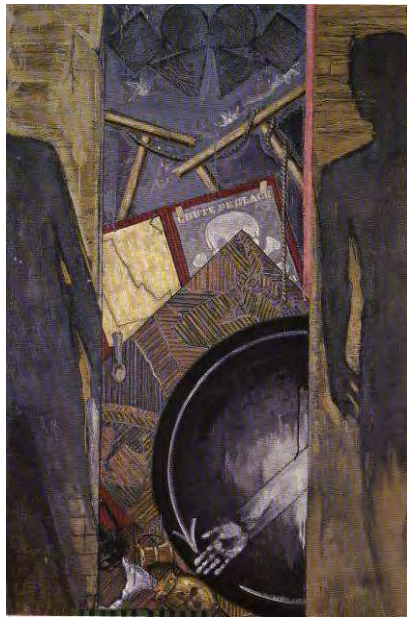
“At every point in nature there is something to see .My work contains similar possibilities for the changing focus of the eye...Generally, I am opposed to painting which is concerned with conceptions of simplicity. Everything looks very busy to me” – Jasper Johns (Sixteen Americans: The museum of modern art, New York, 1959)



Feature	Significance
Imagery.	Strong use of motifs and symbols. Flags, Targets, Numbers, Maps, Light bulbs, Ale cans, Words Tantric motifs. Objects that are common place in American culture” Things that the mind already knows.” Familiar cultural symbols. Chooses subjects that imply a broad range of meanings that can be taken to be both personal and cultural.
Techniques.	Uses a variety of ways of handling paint. Paint is applied gesturally as well as strong, tight brush marks that build up areas of colour. Paint is allowed to run and drip. Encaustic (wax mixed with oil) is used to build up thick layers. Surfaces are reworked and built up. Crosshatching of paint. Collaged images and newspaper is added and applied to the painted surface. Letters, words and numbers are stencilled onto the paint. Sculptural three dimensional objects such as chairs and plaster casts are added to the two dimensional surface.
Media	Oil on canvas, Encaustic (Wax, resin mixed with pigment) Enamel. Collage, newspapers, images, Print, Lithograph, Assemblage, Found objects, Sculpture.
Colour	Schematic colour - Red / yellow / blue primary colours. Neutral monochromatic colours usually white or grey. Solid planes and blocks of colour. Areas of full colour and inserts of monochromatic colour.
Style	Combination of Pop, Minimalist, Conceptual and Process art. Was not emotionally involved in his art – was disconnected from the objects and symbols although for the viewer they serve as emotive. “he played an important if unconscious role in going beyond abstract expressionism, action painting was not enough for him and he can be considered one the initiators of pop art.
Influences.	Paul Cezanne (Cubism) Marcel Duchamp, Leonardo da Vinci, Asian art and philosophy.

Further Information

Boudaille G (1989) Jasper Johns) Ediciones Poligrafa,S.A



James Rosenquist – Pop Art – USA 1960s



Pop Culture Imagery

Taken from ordinary (not fine art) culture = food, advertising, cars, celebrities, fashion, technology, commercial products, TV, comics, magazines, newspapers

Scale

Huge – two to three meters high. Rosenquist was a billboard painter before he became an artist. Giant scale to reflect the huge scale of American landscape and culture. Giant scale to show these are important paintings dealing with major social issues. Giant scale taking little subjects out of context (life size comics) to symbolise that they are important social influences in modern America.

Colour

Three main types of colour used in sections next to each other to create variety and unify compositions:

Black and White – From newspaper and old photographs

Monochrome – Single colour blended from light to dark

Polychromatic – Full range of colours used

Colours are very intense (saturated) as is the case in mass market advertising.

Fragments

Only parts of the image depicted and the viewer has to reconstruct the rest of the object = the way we see the fast paced ever changing world = Fragments of imagery piled up on top of each other.

Grid Composition

Compositions divided into grids with a different object in each section. Sometimes an object will break through into the next section. The placement of different objects next to each other (juxtaposition) creates meaning. E.g. Nuclear Bomb + Umbrella + US Military Arms Build-up



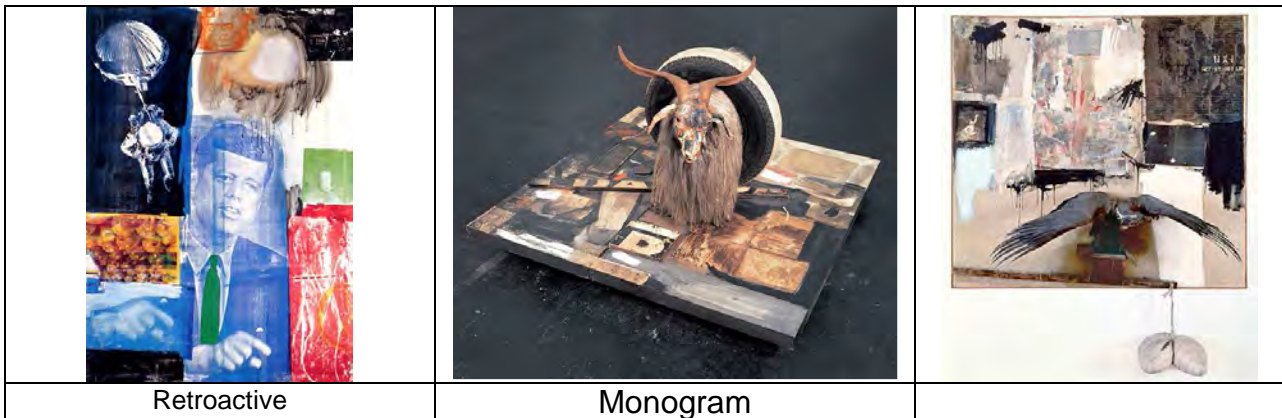


Robert Rauschenberg (USA - Pop Art)

"I think a painting is more like the real world if it's made out of the real world."

"You begin with the possibilities of the material."

"I work in the gap between art and life."



Key Features

Feature	Significance
Consumer culture	Objects and images are derived from the real world of advertising, newspapers, television = more relevant than abstract esoteric art Rauschenberg's oft-repeated quote that he wanted to work "in the gap between art and life" suggested a questioning of the distinction between art objects and everyday objects
Sampling Assemblage	Influenced by John Cage musical sampling = more real and relevant because its closer to the real world. Influenced by synthetic cubism collage experiments – "reality integrated rather than imitated"
Fragmented	Images overlap and obscure each other – sometime only part of an image is visible = metaphor for modern society where everything overlaps on top of everything else – modern city life = fast, crowded, multifaceted
Impersonal	Collage, acetone transfers, assemblage – using what other people have made to reflect society back at society. = more universal than personal statement.
Banal	Ordinary everyday objects raised to the status of "art". Appreciating the ordinary which is more relevant, accessible, useful, and real than "great" art in museums
Mixed media	Variety of different medias used, drawing, paint, collage etc – whatever comes to hand to suit the purpose rather than being 'pure' or 'correct' about how to do stuff – thought that the old purest approach was elitist and excluded ordinary people. Variety also makes them more visually interesting Juxtaposition of careful and expressive marks = visual contrast / interest
Anti academic	Challenged the minimalist abstract esoteric art of abstract expressionism which no one understood – reintroduced things that people could recognise and understand = more relevant to real people == art more accessible. Challenges the traditional "high Art" ideas of what art should be – marble sculptures and oil paintings are no better than a can of beer. Influenced by Marcel Duchamp's "Fountain" (which was a urinal signed 'R Mutt') – Sometimes referred to as "Neo-Dada"
Challenges traditional definitions	Challenges the traditional boundary between painting and sculpture by introduced real 3D objects into wall mounted paintings. – Uses printmaking transfer methods with painting and drawing methods.
Political, social agenda	Rauschenberg uses modern culture images to comment on the nature of modern society – sometimes critical of commercialism, sexual exploitation, political ambition, capitalist values – and sometimes celebrates these





Larry Rivers - USA

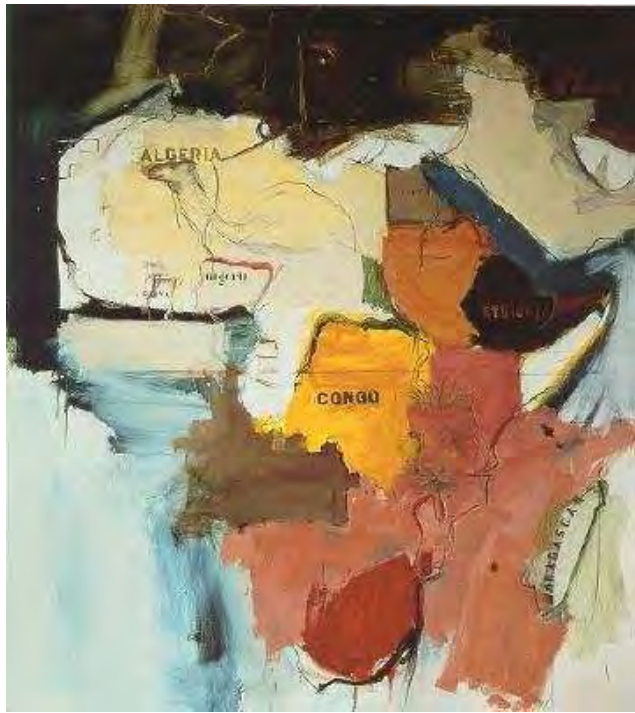
"The mixture of grand art and absurdity was with me from the beginning."

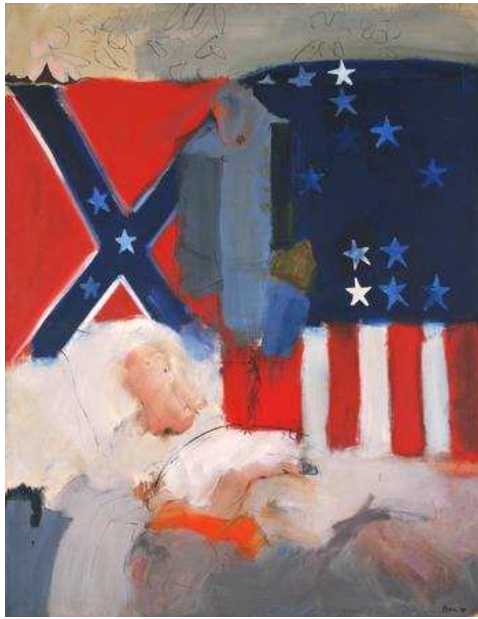
Rivers is considered by many scholars a "Grandfather" of [Pop art](#), because he was one of the first artists to really merge non-objective, non-narrative art with narrative and objective abstraction.



Key Features

Feature	Significance
Jazz Fanatic	Jazz music is free form, anti-establishment, often appear unstructured, improvised, and chaotic – which are attributes Rivers applied to his visual language
Mixture of Styles	Uses linear drawing, blended areas, stencil letters. Uses multiple media – ink, paint, pencil, charcoal, airbrush = Symbolises multifaceted nature of modern life = Fusion between painting and drawing (challenges what is acceptable practice and normal definitions of art genres)
Banal Subject Matter	Challenging was is acceptable or appropriate as a subject for art – cigarette packets, talking on the telephone etc
Accurate Drawing	Very accurate drawing that is undermined by rough, gestural, expressive applications of media – balance between control and chaos
Fragmentary Multiple Views	Metaphor for modern society – where multiple influences and desires are all conflicting with each other, we are always trying to do many things at once and never do anything properly or with single minded exclusivity (like in the simple past)
Negative Space	Areas left empty – to balance or contrast against the busy layered areas
History Paintings	Looked at American civil war as recurring theme. Homage too and undermining the great history paintings. Treats the very important (core value of USA) with rough unfinished style that minimises its importance (but celebrate it as well) – Very human personal treatment also humanises the history = more personal / individual
Multiple narratives	Like post-modern literature. Different narrative that may or may not connect at some point in the picture/book. Each may inform the other without intending to.





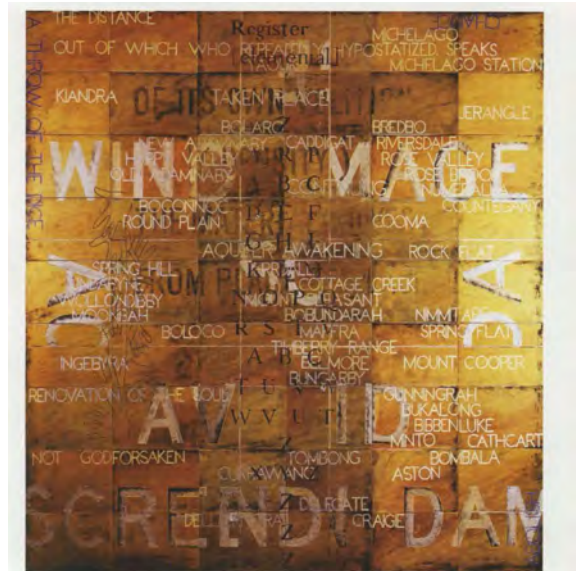
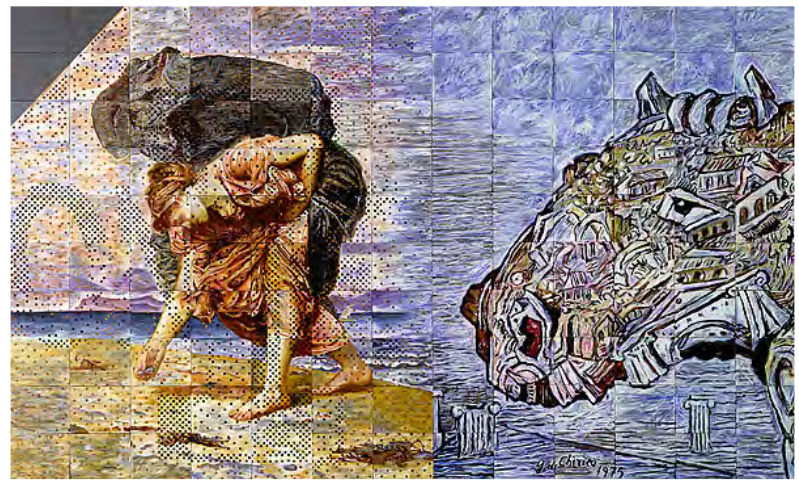


Imants Tillers (Australian – Post Modern)



Key Features


Feature	Significance
Appropriation / Cultural References	Takes images from lots of different artistic and cultural sources, times, cultures, and styles. Mixes them all together in a kind of cultural melting pot. EG Puts a Colin McCahon next to cubist painting next to an Easter island head. Doesn't give priority to any particular culture all time = They are all equally valid
Canvas Boards	Sometimes dozens of small canvas boards are assembled together to make giant mural sized images. Some boards will link together to make one image within the larger assemblage and some will be complete individual images on their own. Could be a reference to fragmented society in that many different voices make up a single culture. Could be a reference to the partitioned nature of contemporary life where things work together without quite fitting properly. Public vrs private - Each board is small and personal but the result is huge and public
Massive scale	The assembled works are metres long echoing the giant scale of the Australian outback
Cultural periphery	Interested in aboriginal and Maori cultures and wanting to bring them into the mainstream. Tillers is a child of Latvian immigrants and grew up being on the outside of the mainstream culture.
Chance meetings	Likes the way accidental juxtapositions (when boards are placed next to each other) can create interesting and unexpected dialogues – metaphor for the randomness of real life.
Diaspora	The four paintings collectively represent an epic statement relating to the dislocation of people from their original homelands, including within their own lands due to colonisation, and the coming together of disparate cultures that is so much a part of the stories of the twentieth and twenty-first centuries. Into the new millennium when nature prevails
Landscape Environmental	Late 1990s Tillers moved out into the country. Began looking at the landscape and being impressed not just by its natural beauty but also the cultural residue of previous historical occupations. Like the many smaller works in the Nature speaks series 1998 – 2006, these are not literal depictions of landscape but rather evocations of place through layered images and text references.- Names, Maps, Stories, rock paintings
Colour	Often uses a limited palette to unify all the very different images and styles.





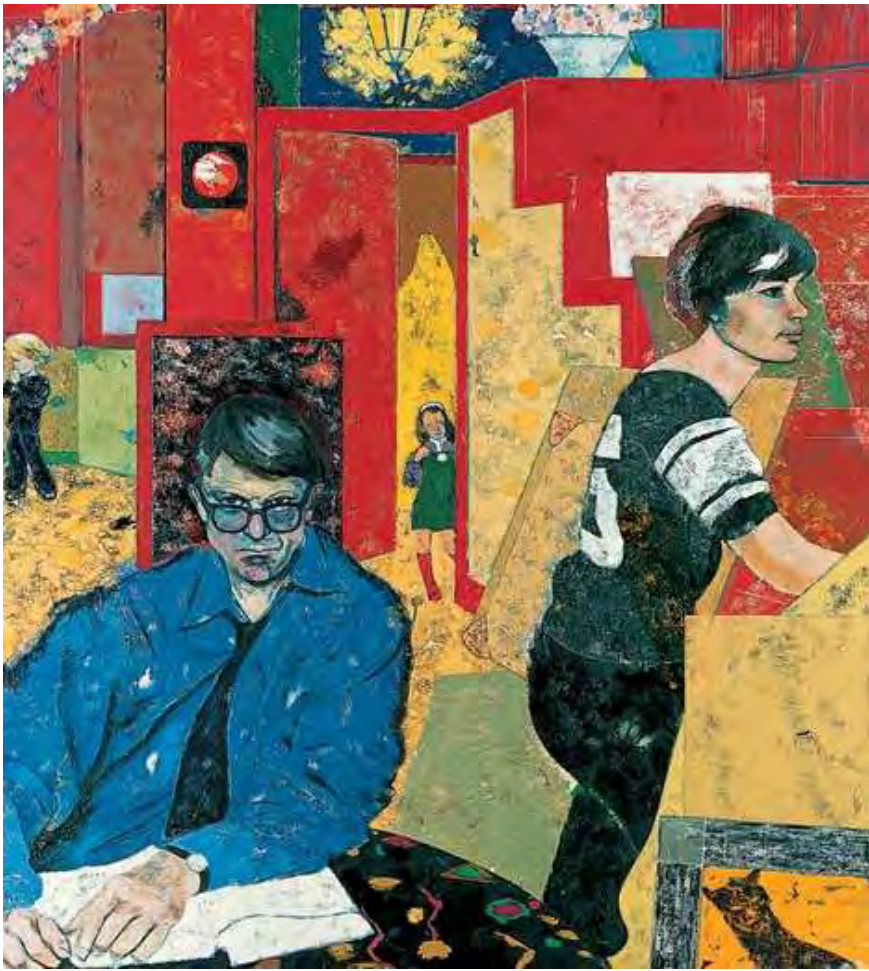
R B Kitaj (American but worked mostly in Britain)

To glimpse homages and icons in Kitaj's paintings, ghosts of others who went before, is to see what may be the only beauty vouchsafed us on our doomed journey through an alien countryside.

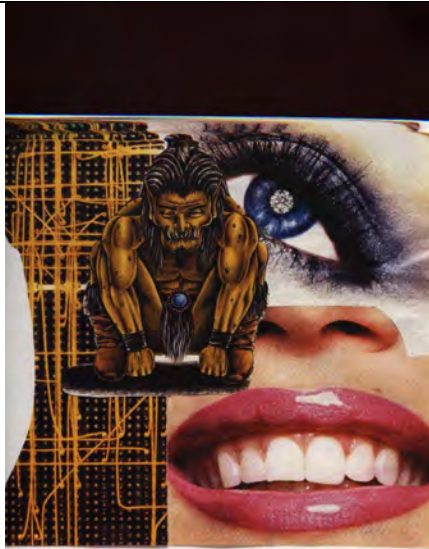
		
Isaac Babel riding to Budyonny - 1962	<i>If Not, Not</i> 1975-76	The Ohio Gang

Key Features

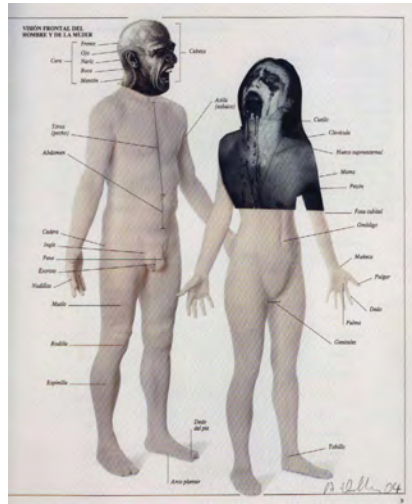
Feature	Significance
Modern life	Layering of imagery to produce crowded composition – symbolises modern society with multiple conflicting pressures, interest, distractions, values, desires, etc. We are always doing many things at once, and never focusing on just one activity. This is reflected stylistically with things overlapping, incomplete, partially obscured etc. Referred to as ' agitational usage ' = fragmented, deceptive
Variety of types of painting	Flat colour, blended areas, realistic painting, outlines, textured areas, patterns – All reflect different influences and levels of importance – someone or something that is less important, or a distant memory, may be depicted as an outline without form or detail.
Diorama	Like a stage set – tableau. Everything arranged exactly so that the entire narrative can be seen in one view – what happened before and after is present in this pivotal moment.
Symbolism	Highly symbolic objects for Kitaj – water can symbolise “renewed life” – but the symbols are not always obvious – sometimes personal experiences references rather than universal meanings – almost a secret symbolism.
Drawing	Combine very accurate drawing with generalised stylised forms = Contrast = symbolises internal conflicts / dichotomy of modern life Also a big variation is pressure from heavy aggressive marks to light feathery touches = variety and visual/tactile interest – symbol for multifaceted personality, love hate relationship with the world
Narratives	Often taken from poetry – Ezra Pound, T S Eliot – Some themes historical, some contemporary and some imaginary - Story is suggested and all the objects include - BUT - you can't read the story or really tell what is going on = ambiguity
<p>For him, a Jew come late to a contemplation of the meaning of his Jewishness, the Holocaust represents the major event of European history in this century. And in grappling with this legacy of violence, Kitaj asserts that the Holocaust, like so many other tragedies throughout history, was enacted not by nations and armies but by individuals who bear responsibility for their acts. Kitaj sees their motives as often charged with a cruel sexuality.</p>	



Albert Oehlen



Ursprung collage 8, 2003,



Untitled, 2004, collage

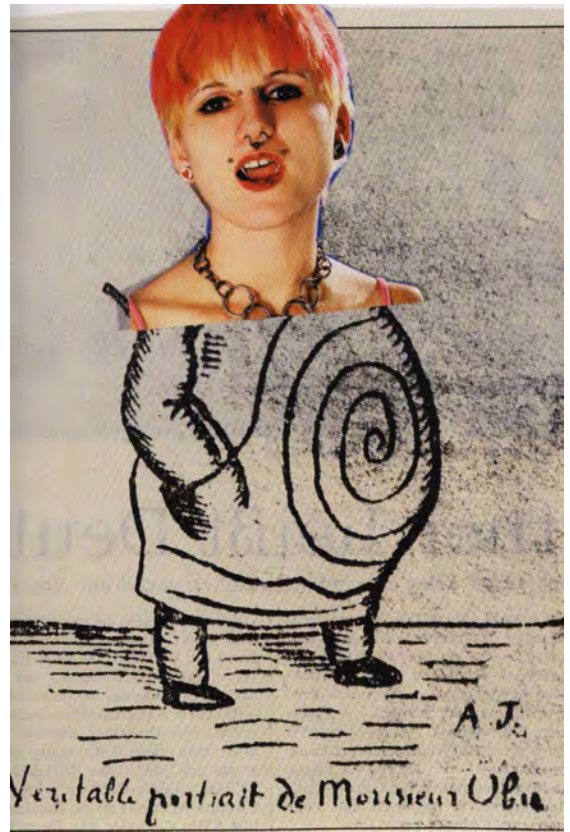
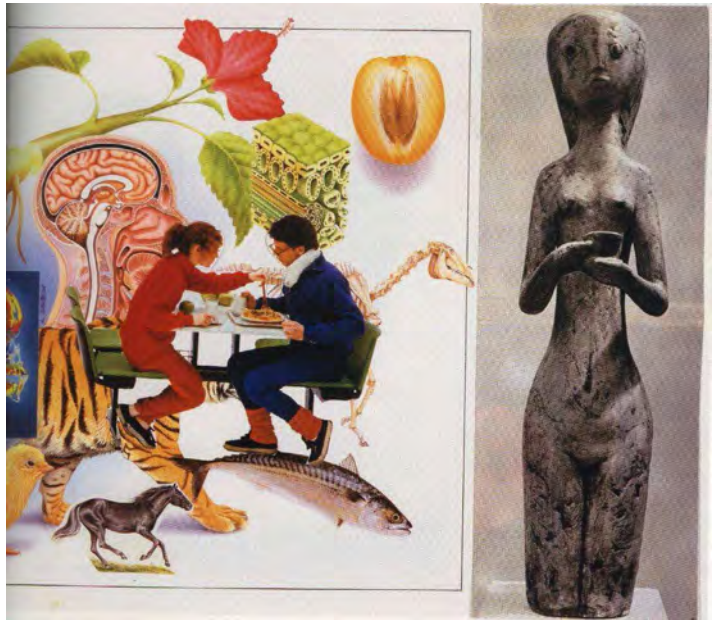


Untitled, 2004, collage

Key Features

Feature	Significance
Technique	Collage – Oehlen selects imagery from many varied sources and cuts and pastes to create strange and often disturbing relationships between his characters, their settings and each other. He combines collage with areas that have been either carefully modelled, washed or painted very expressively. He sometimes attempts to fuse the collaged image with the painted image but deliberately lets the join appear coarse and obvious. Also combines drawn areas.
Media	Collages - cut-outs from all over the place; photographs, diagrams from scientific journals, home décor magazines, children's books, school biology books. Paintings - uses various kinds of paint from acrylic and oil to watercolour and ink.
Subject matter	A massive variety of images from many different sources. Diagrams, fashion models, historic artefacts, people in various situations going about their business, sculptures, famous and easily recognisable paintings. The source of his ideas and materials remains a gray area like that offered by the internet
Composition	Wildly crowded and layered vs. simply composed with few images. Places imagery to create a focal point of interest for the viewer. Bizarre scale relationships.
Content	Pictures are compelling yet inexplicable, they defy clear analysis. "The speed at which the outlines, paint and structure seem to be flung into the picture matches the restlessness of the content as it spreads changes and disperses"... "the fact that the artist is forever rethinking and reshaping his own position and output is what makes an encounter with his work so exciting.
Colour	Combines black and white with full colour. Graphic black and white images such as diagrams with full colour from photographs.

"...unbounded pleasure in making pictures, a calm carefreeness in dealing with the conventions of art – and an ability to expand these conventions, to bend and break them.



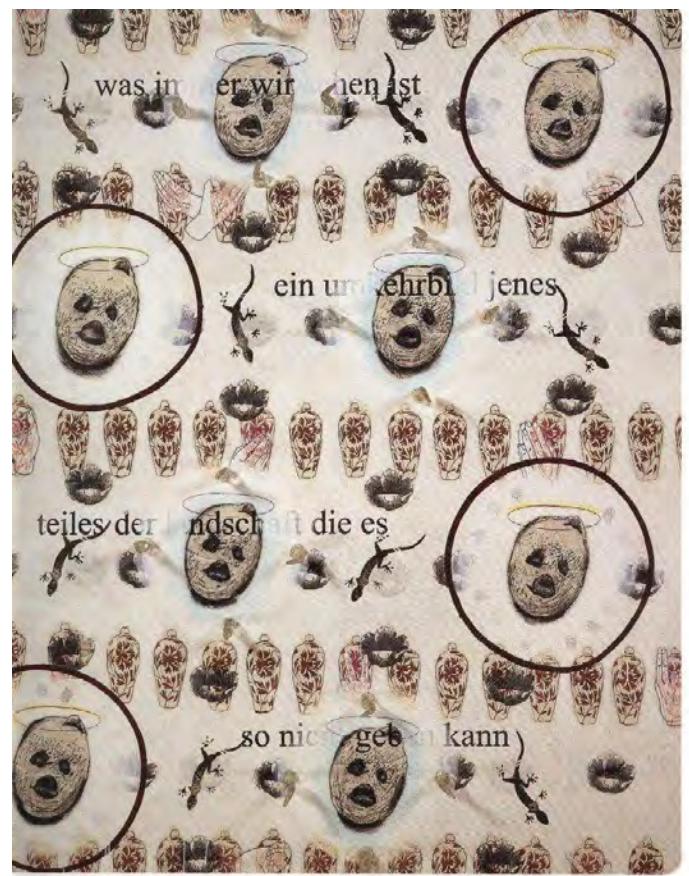
Arnold Mario Dall'o

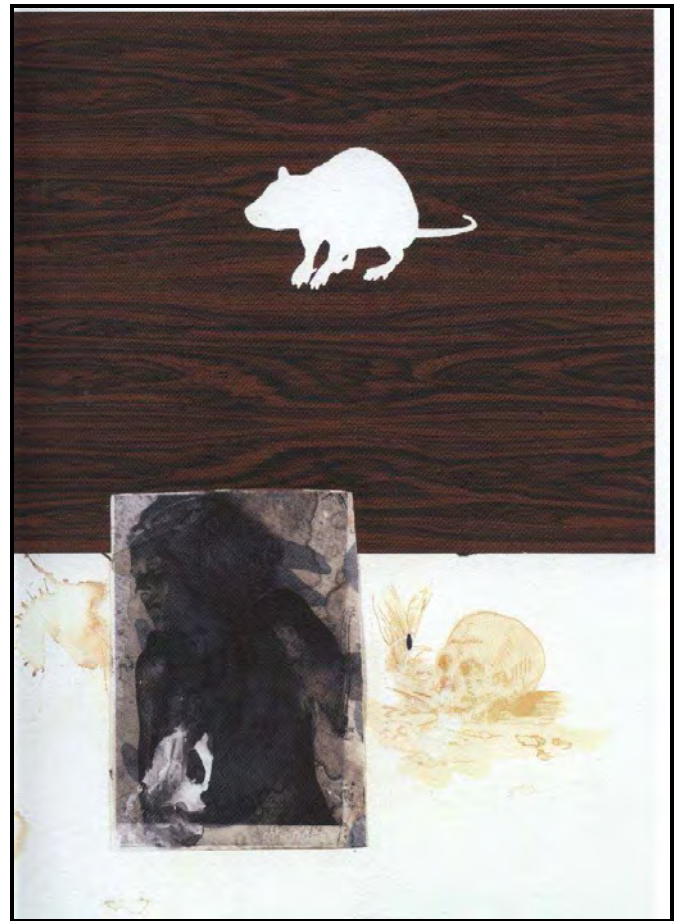
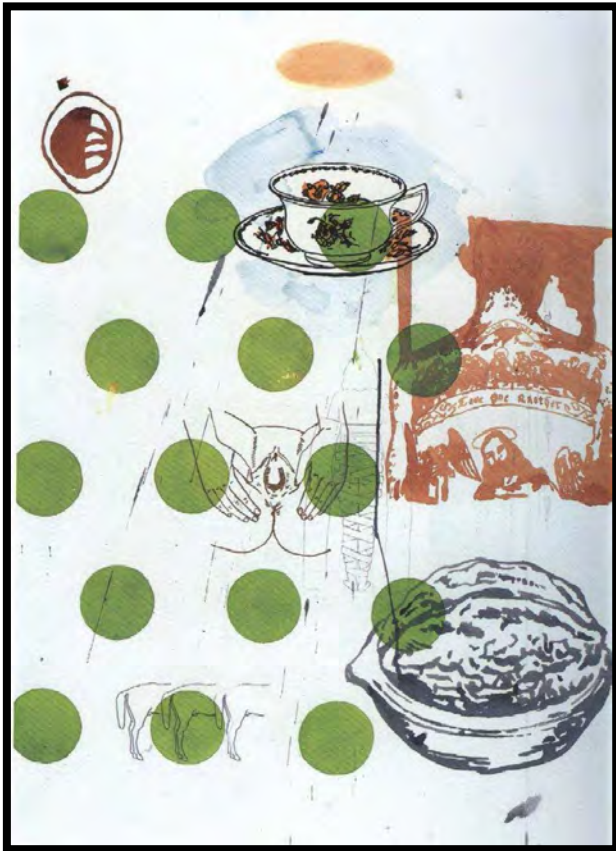
		
<p><i>Breakfast by Hildegun</i> 2005 Oil and acrylic, varnish, wallpaper, paper</p>		<p><i>Orient Hotel</i> 2005 Oil and acrylic colour, ink, silkscreen, wax and paper</p>

Key Features

Feature	Significance
Technique	Collage, layering images, thin transparent washes of paint, line drawings, linear overlays, cut outs and solid shape silhouettes, stencil and screen-print, repetition, mirroring, floating objects, inserts, distortion of scale, torn edges, pieces of images.
Subject matter	Imagery – animals, figures, body organs, sexual reproductive organs, text and signs, repeated patterns with varied scale. Shots of surgical operations. Explicit sex. Dog silhouettes repeated over and over.
Media	Collage of old prints, photos, signs, symbols and documents, text and letters, wall paper, maps. Paint and pen, pencil, ceramic, ink, printing ink, wax, varnish, resin, silk screen.
Content	Words and pictures are put together to form new meanings and associations. Juxtaposed images reveal the unexpected. Words, labels and captions put together to create a new language. Sense of archive and cataloguing. Images are layered together to trigger and also subvert memory. Interested in pornographic image. Metaphors. Interested in the functioning of society. The darkness underneath. Negates direct association by covering figures eyes or leaving out limbs etc. By presenting us with the disparate symbols and visual contents ranging from religious to erotic imagery or architectural motifs, Dall'o takes us into the dimension of cultural anthropology where the meaning we grasp outstrips the factors we have before us.
Composition	Both composed and arranged with both regularity and an apparent jumble. Sometimes adheres to a regular grid like structure created by the repetition of images. Sometimes images seem to float randomly.

“Hierarchy carries no respect, the filing system organises nothing whatsoever. Thus; horns sprout from babies, horses invade a prairie land of phalluses, the words written fail to tie up with the objects juxtaposed”
The Republic of Welcome, (2006), Italy, Damarni.





Clayton Brothers – Rob and Christian

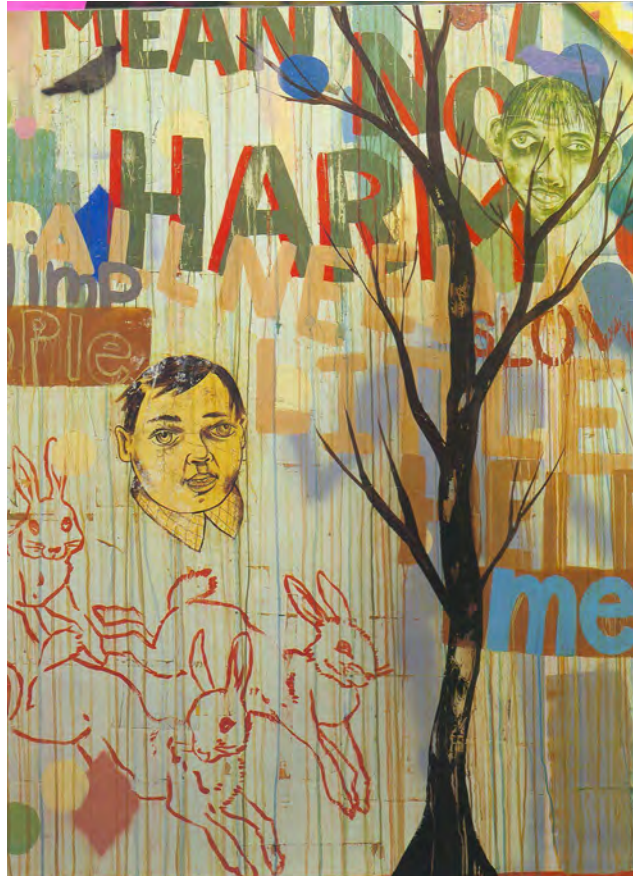
“As collaborators we find ourselves resorting to pure instinct and trust giving and taking visual elements like two authors of the same book each writing every other word.”



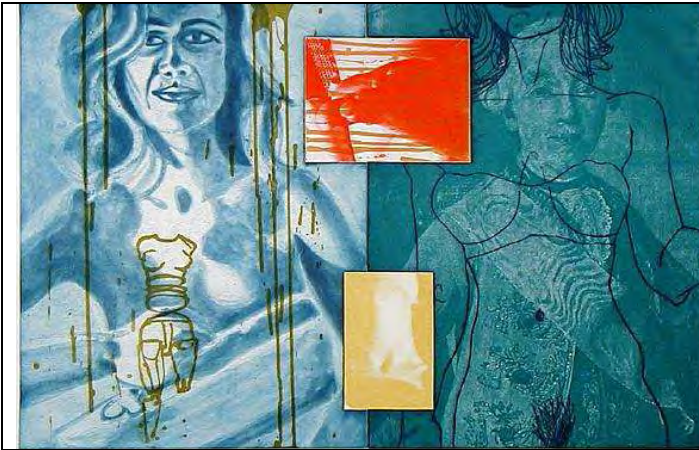
Key Features

Feature	Significance
Media	Paint – enamel, oil acrylic, spray paint. Collage. Drawing media – pencil, pen. They are also sculptors – use found objects
Technique	Collaboration – they collaborate by taking turns to work on an area, editing, reinterpreting, redirecting. They do not begin a painting with any preconceived ideas about what it’s going to look like. Using paint, they use stencils for image and text. Collage with found imagery and other small works on paper using layering and overlapping. They draw with the paint. They work up their painted surfaces to create a worn, grungy, distressed feeling.
Composition	Rambling, full, crowded compositions. Decorative - just as people find spaces on their bodies for tattoo illustrations, they fill every space. Images float in and out with no fixed focal point. Viewers’ eye is made to move around the canvas. Inserts. Floating objects. Scale is distorted. Landscapes do not adhere to formal perspective rules
Colour	Bright vibrant colours. Not naturalistic colour. Contrasting blocks of colours. May use miss-tinted house paints straight from the can resulting in colours that are a little sickly or too intense for the figure e.g. yellow skin.
Subject matter	Figures of people and animals, text, flowers, landscapes, story book characters, religious iconography.
Influences	Comic books, tattoos, childhood stories and memories, folk lore, mythology and urban legend, suburban signage and labelling font styles of medical, food and clothing.
Content	Autobiographical, strong narrative qualities. Fascinated by the narrative possibilities of painting, telling stories with the occasional word serving as clues. Telling visual stories.

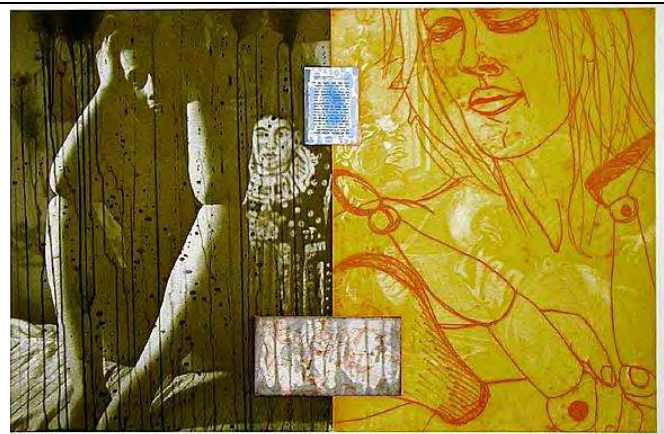
Further Information - www.claytonbrothers.com



David Salle – American Born 1952



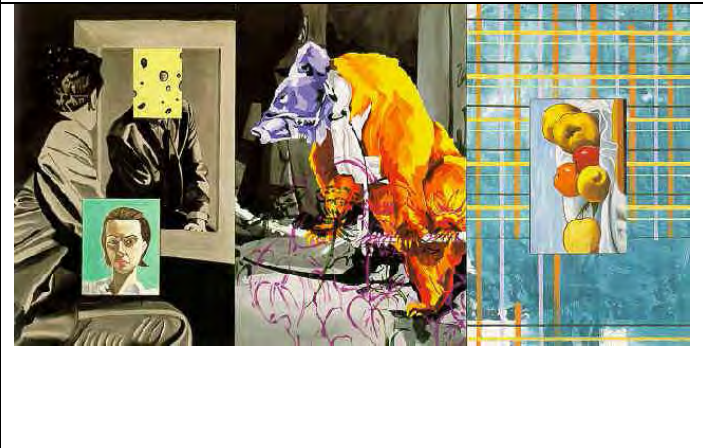
Canfield Hatfield 1 - red square yellow square



Canfield Hatfield IV 1/2 Brown 1/2 Orange-Yellow



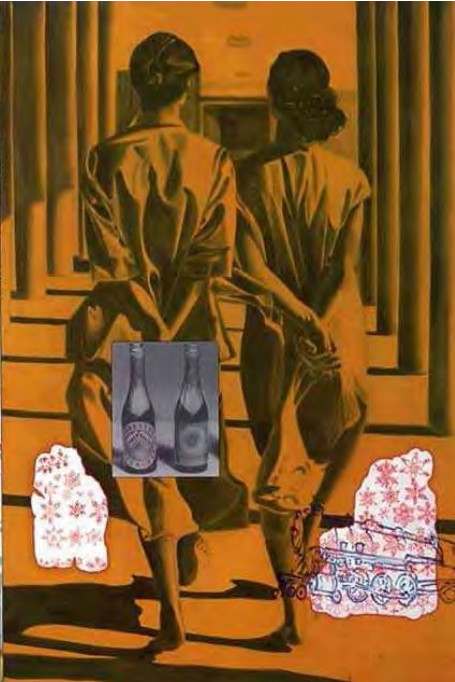
Schooner



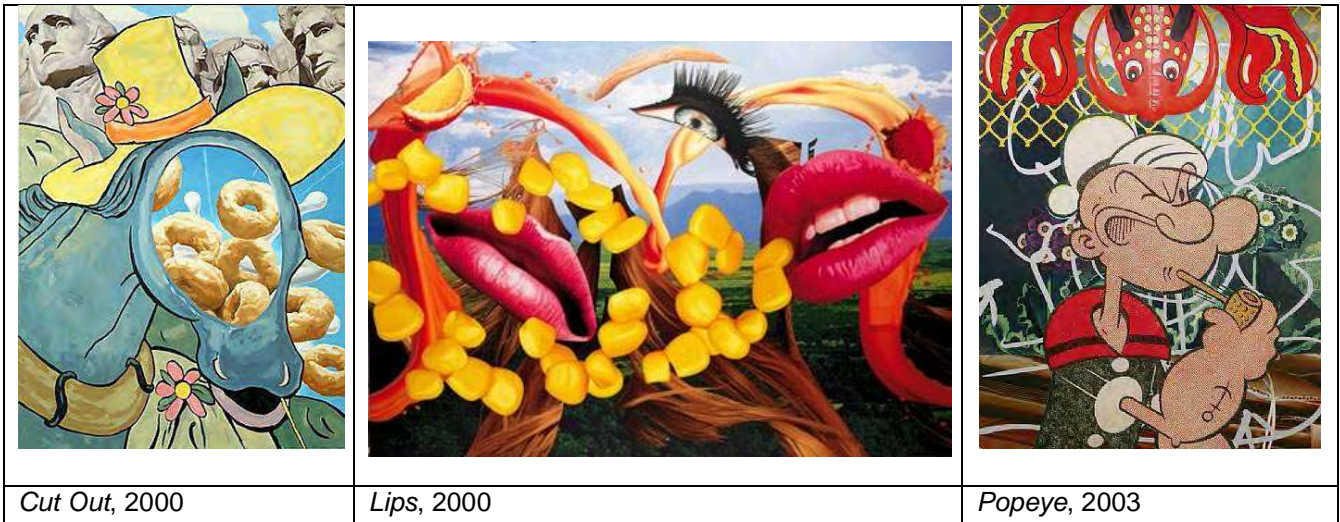
Rips in the Mirror

Key Features

Feature	Significance
Grid Composition	Picture divided into grid section with each section being treated differently in terms of colour, painting style, and subject matter.
Inserts	Little inserted squares which add alternate views or different imagery
Sideways	Some images and inserts deliberately placed on their side to create visual discomfort
Appropriate art imagery	Famous paintings have been copied into areas and inserts. Sometimes the whole painting and sometimes just a segment. Sometimes the painting is faithfully rendered but often these are simplified or transformed in some stylistic way
Monochrome vs. polychrome	Used to organise the picture and control where the viewer looks
Linear overlay	Used to create complexity and layered meanings.
Drips Formal vs. informal	Uses drips and splashes as well as rough gestural painting techniques to act as a foil to the carefully drawn areas and meticulously painted parts.



Jeff Koons - Born 1955, York (PA), lives and works in New York (NY), USA.



Key Features

Feature	Significance
Easyfun – Koons recent works	Eerie, outlandish, hybrid, zero gravity, surreal, psychedelic, provocative POP ART – large format canvas's painted in a studio by a team of apprentices.
Pop Imagery	Advertising images and references to popular culture – glossy fashion magazines, comic books, and popular, kitsch and everyday products – he works from computer-scanned reproductions taken from the media and personal photographs.
Surrealism	Reference to the bizarre, hallucinatory dream images painted in a precise realist style of the Surrealist artists of the 1920's to 1940's.
Appropriated imagery	Recognisable images from popular comic characters, and monumental tourist sites to familiar food packaging.
Cut-outs	He cuts out pieces from certain motifs and underlays them with other images to create an unsettling effect.
Colour	Bright, glossy, eye-catching, attractive colours used in advertising.
Crowded / Layered Compositions	Impressive and exuberant swirling collages of cut-outs, fragments and pieces. E.g. breakfast cereal swirling in a waterfall of milk. Layers of images create strange visual deceptions. E.g. Vast landscapes glimpsed through crowds of cut-outs floating and almost climbing out of the foreground. Compresses imagery into the foreground.
Painterly Effects	Painted with oil paints. Flat outlined images which reference comic book illustrations vs. hyper realistic objects painted with the photographic quality of a magazine spread.
Artistic Intention	To communicate with the masses - draws from the visual language of advertising, marketing, and the entertainment industry - food, fashion, and fun.
Imagery combinations	Familiar yet unrelated imagery creates collage-like paintings rendered in photorealist perfection - ...enormous chocolate swirls, happy-face deli sandwiches, moist lips covered in lipstick, rich hues of hair colour, spiralling roller coaster rides, playful Halloween costumes, children's cereals and toys, ice cream, hair, alpine landscapes, donuts, fruit, sweet corn and fruit juice float about. With their luscious whipped cream toppings his imagery emphasizes complete and total self-gratification, celebrating adult sexual desire and allure, as well as an ever-wanting child's consumption of popular culture. Koons' draws upon imagery from our everyday lives—advertising, the media, food, sex, fashion—always taking the spectator on an unsuspecting journey.
Dehumanisation	As we see only fragments of people, we may argue that a dehumanisation takes place in Koons' art. E.g. disembodied succulent lips, drifting lush-lashed singular eye,

Beneath the seemingly innocent and ecstatic cartoon surface, the paintings are psychologically charged with aspects of need, desire, and sexuality.

Grosenick, U. & Riemschneider, B. (2002). *Art Now - Artists at the rise of the New Millennium*. Taschen: London



Jeff Koons – *Pancakes*, 2000



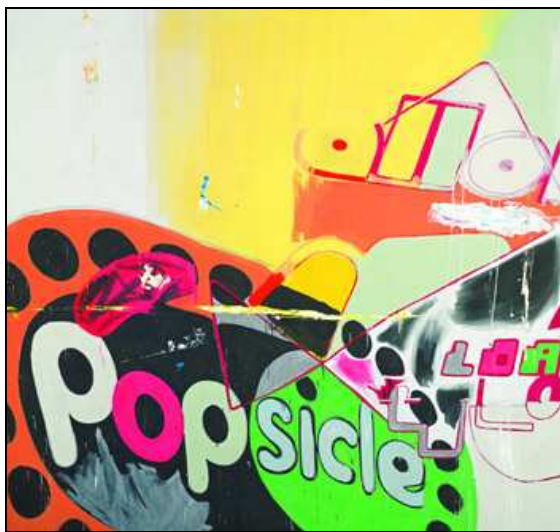
Michel Majerus Born 1967 Luxembourg

“I am not interested in talking about working method and what tools and paints I use. Painting exactly what you set out to paint, that’s the most exciting thing there is. Because the result is always something that no one else could have done for you”.



Feature	Significance
High Key Colour	Colours are very intense yellow, red, blue, green etc as used in contemporary marketing and advertising. Reflect contemporary culture and opposite to restrained intellectual art.
Pop Culture imagery	Real world advertising, cartoons, graphics, computer imagery – responding to the real world around us – embracing mass market low art rather than intellectual conceptual art that people don't relate to or understand. Majerus embraces and celebrate popular culture rather than trying to educate viewers to conceptual irrelevant ideas
Confused Compositions	Objects and imagery all jumbled together in a chaos that reflects the contemporary world. As we move around streets and buildings we are bombarded with thousands of images all jumbled together.
Fragmented Imagery	Images overlaid on top of each other, unfinished images, cropped, fragmented etc all reflecting how we seldom have time to properly absorb an entire image but just see bits and pieces getting the general feel of a giant jumble
Stylistic Contradiction	Some elements of paintings are sharp and clean like commercial graphics while others are painterly and messy like graffiti art. This reflects the human vs. mechanical nature of our world. Mass produced vs. hand made, formal vs. expressive, control vs. accidental Symbolising the opposing forces in the universe of order/chaos
Huge Scale	One work was a skate board half-pipe 10 metres wide by 40 metres long. Majerus recreates our world in the gallery and visitors enter into the art work and become part of it.
Multi-media	Different types of media used all together. Transfer, oil, enamel, collage etc to reflect the “pluralistic” nature of our environment. Whatever is appropriate to the image and/or idea. Not bound by puritanical ideas of oil on canvas to make expensive artwork for rich clients to decorate their walls.
Political	Challenges what is appropriate subject matter and techniques for art galleries. Rejects intellectual conceptual minimal art approaches. Wants art to be exciting and relevant rather than serious and boring.

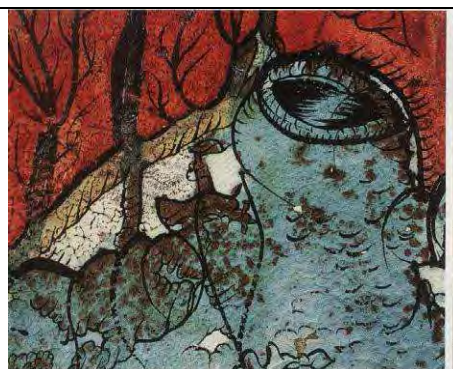
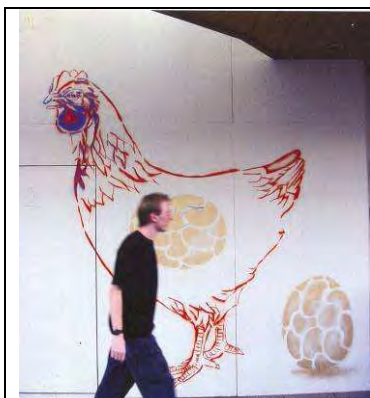




Seung Yul Oh

Born 1982 in Seoul, Korea and moved to New Zealand when he was 15

“I like to see art as entertainment, it has to have a sense of the unexpected....I’m working on a level just below the rational part of the brain that wants everything to make sense...I’m very open to accidents and things changing along the way.”



Giant stencil chicken with golden egg – Construction site, Karangahape Road, Auckland, c.2004

Detail – smoking bunnies on found construction site hoardings, c.2002

Key Features

Feature	Significance
Colour	Strong contrasting colours, pure colours, vibrant and bold, acid colours, natural earth colours juxtaposed with colours out of this world
Painter/ sculptor media	Spray-paint on ply wood and found objects, street walls, acrylic on canvas, expanding foam, found objects, glue, wood, doors, silicone, house paint...also makes sculptures that move with in built machines and noises on timers, some move without electricity – kinetic movement. Once made a giant log suit out of cardboard and paint for someone to wear for him throughout an exhibition opening. He also works collaboratively – Jelly Meat Soup – collaborative show with fellow artist Misery
Technique	Wide variety of techniques – calligraphy style line drawing using thin fine brushes for detail and line. Thin oil and turps washes allowing the paint to drip and run. Thick enamel paint that is pored and allowed to dry in blobs and globs. Stencils and spray. Careful drawings cartoon like style
Composition	Variety of compositional devices - using symmetry and asymmetry. Empty spaces vs. crowded composition. Crawling, sprawling, and meandering. Morphing, spilling over the edges.
Subject	Cartoon like figures, squelchy organic forms, internal body organs that have a life of their own, otherworldly creatures.
Influences	Street art, international street art, cartoon, popular culture, Asian pop culture
Concerns	plays with the gallery context issue of high art vs. low art – exhibits in fine art galleries and works on the street
Scale	Huge works vs. intimate work both on the street and in the gallery – sculpture and paintings beg for viewer interaction. Some works blur the boundaries between sculpture and painting slipping off the wall and onto the floor

Further Information - Art News New Zealand, winter 2006

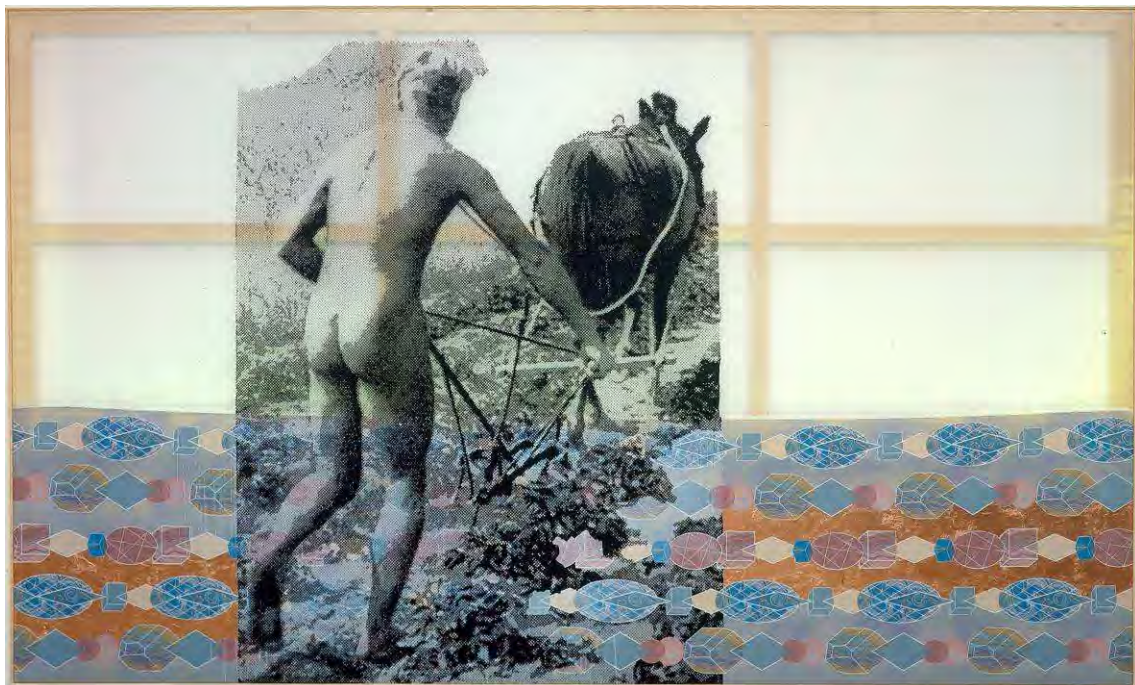
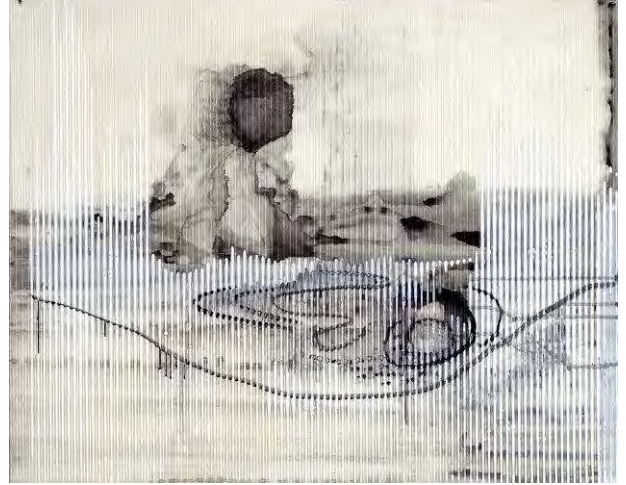
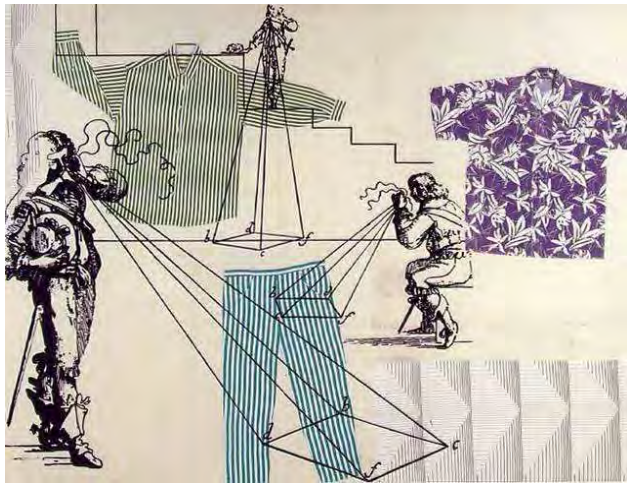
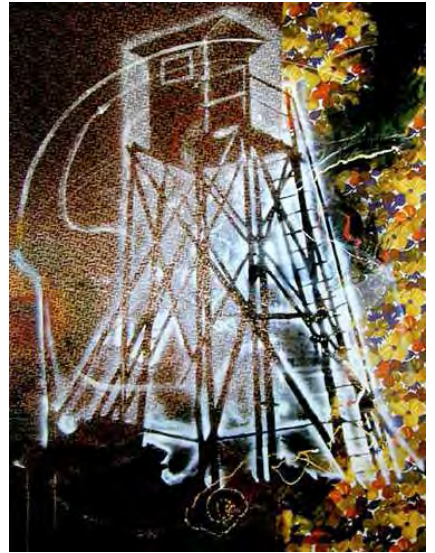


Sigmar Polke (born [February 13, 1941](#)) is a [German post-modern painter](#) and [photographer](#).



Key Features

Feature	Significance
“Kapitalistischen Realismus” (Capitalistic Realism)	Founded with Gerhard Richter and Konrad Lueg . Style which combines social realism (from USSR) and Capitalism from the western world. Has features of both but is a critique on both at the same time. Communist Social Realism = figurative, heroic, narrative, Capitalist Advertising = message driven, printing techniques, pop features
Social commentating themes	Art was about changes in German society in 2 nd half of 20th century - Parody commentaries on consumer society, (greed, lack of values) Postwar political scene in Germany, (power struggles, self interest) Classic artistic conventions. (old fashioned values, rules)
Multimedia	Combines household materials and paint, lacquers, pigments, screen print, collage and transparent sheeting in one piece = rejecting old single media rules that led to corruption (Nazi domination)
Inter-discipline	Combines photography, painting, and printmaking – Purism is what led to the horrors of WW2 – Darwin + Hitler = Arian superior race (Uberman)
Multiple styles	Flat colour, linear outlines, blended areas = all the different voices and accents of the modern (post-modern) world
Multi-layered picture	Multiple narrative that conflict/contradict/undermine each other – symbolises the conflicting motivations in modern society – pulling and pushing us in every direction. –
Neo-Dada	Combinations of images are often incongruous and unexpected – Sometimes referred to as Neo-Dada due to the random nature of juxtapositions that symbolise the nonsense of modern society.
Broken, obscured images	Images are frequently stressed so they can't be seen in complete clarity – overlapping images, glazes, patterns, degraded, incomplete etc = symbolises modern society – fragmented, sound bites, hidden agendas, rushing past
Pop Art	Uses the same source imagery as USA Pop artists – but much more bitter and cynical about the benefits of capitalism – Polke grew up in an impoverished Europe after WW2 – Consumerism was aspired to but not achieved by many
Humour	Uses wry ironic wit to communicate some unpalatable ideas. Draws the viewer into the image before they realise what its about.
Colour	Often uses monochrome or limited colour schemes to unify all the different images and styles used in a single picture
Negative Space	Uses empty areas to balance against the chaotic confusion of the busy areas





Candy Jernigan

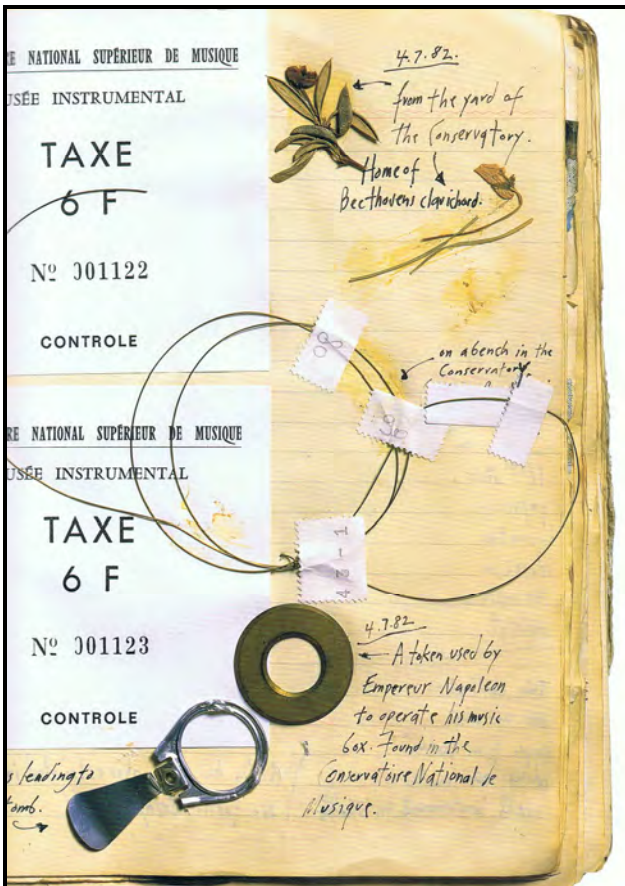
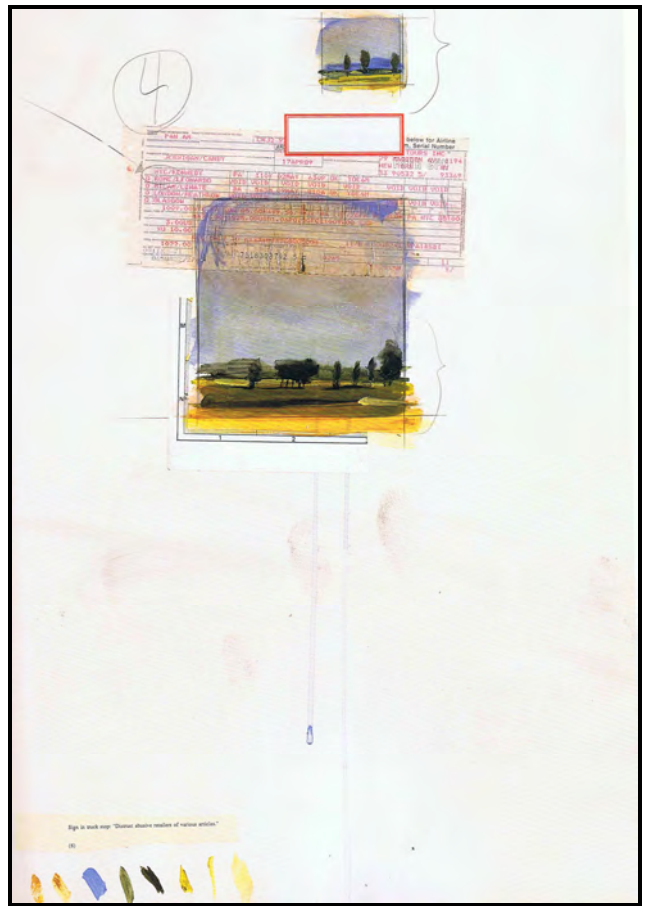
Candy Jernigan collected *memorabilia* of her everyday life and experiences to manifest the idea of proof of life/ **EVIDENCE** of her existence.

“She was one artist who pointed us in the direction of beauty within the scum of the city. Everyone who wants to see art in New York looks up. Candy looked down. She was interested in what was most banal, what people didn’t want. She wanted to make desirable the undesirable, and she succeeded.” – Ken Tisa



Key Features

Feature	Significance	
Multi media	Real objects and illustrations mixed up – no boundary between life and art Influence of Cubism – collage = reality integrated rather than imitated	
Autobiographic	A record of Jernigan’s existence (she died of cancer at 39) – proves that even the most humble things, place, action, task – can be imbued with a greater significance = Zen philosophy appreciating the small thing, most simple action Collecting/art/writing are ways to ensure that our existence will be remembered	
Banal Subjects	Ordinary ugly, common, non-beautiful (toilet paper and drug vials rather than flowers) Influence of Pop-Art (Rauschenberg – ‘sampling’)	
The Bigger Picture	Humble objects are sometimes linked to other parts of the world – their life cycle – eg noodles with picture added of the digestive cycle – to show how important the often overlooked unimportant things really are – challenge traditional values/hierarchy	
Cultural Anthropology	The rubbish a society produces often reflects more about that society than great architecture or art. – Archaeologists search through excavated rubbish pits of primitive cultures to find out about diet, values, etc.	
Humour	Unusual and unexpected juxtaposing of objects – makes the viewer smile – creates a personality for objects, cheeky buttons, friendly pencils etc.	
Cataloguing Collecting	Found objects are carefully ordered and labelled like in a museum – but her objects are more usually seen as trash – irony = carefully preserve what others discard Also seeing what’s left behind tells a story of what happened = forensic pathologist. Appeals to compulsive collector mentality	
Negative Space	Focal areas are often contained in a small (often central) part of the picture area and surrounded by large empty areas. This is a design/illustrative approach.	
Artist Book	Crosses the boundary between fine arts (painting) and commercial arts (design/illustration) – containing aspects of both	
	<table border="1"> <tr> <td> Fine art – painting One off images No-commercial brief Political/cultural agenda Experimenting with media/materials </td> <td> Commercial – design/illustration Book/journal format Illustration media - pencil, watercolour Text and image relationships Intent = to communicate specific ideas </td> </tr> </table>	Fine art – painting One off images No-commercial brief Political/cultural agenda Experimenting with media/materials
Fine art – painting One off images No-commercial brief Political/cultural agenda Experimenting with media/materials	Commercial – design/illustration Book/journal format Illustration media - pencil, watercolour Text and image relationships Intent = to communicate specific ideas	
Wabi-Sabi	Japanese – beauty in the weathered aged object – aura of use	



Banksy – British Graffiti artist

“I want to be original, just like everyone else”

“Some people are prepared to suffer for their art, but why are so few prepared to learn to draw” – Banksy criticised graffiti artists



Key Features

Feature	Significance
Anonymous	Banksy's real name is not public knowledge – a lot of what he does is illegal so he could end up in jail
Politically Subversive	Banksy takes well established recognisable images – these are powerful icons (signifiers) of established conventions (little girl = innocence, policeman = respectable, terrorist = evil) and subverts these with pictorial devices so they mean the opposite (Little girls loves the bomb, policeman urinates in public, terrorist throws flowers)
Stencil technique	Creates large stencils of images which can be quickly applied in public spaces, before authorities can come and stop him
Site specific subversive	Placing altered versions of famous paintings in the national gallery Painting happy scenes on the Palestine wall
Humour	Often funny humorous images entertain and engage the audience – which then means they end up thinking about their own stereotyped view of issues
Colour	Stencils are usually black lines and areas that then have small quickly applied areas of colour. – Similar to cartoons, graphic novels, - carefully considered to get maximum aesthetic and impact return with the least (quickest) application

