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Opening Extract from...

The Art Book

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THE ART BOOK
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Note

abbreviations:

c=circa
b=born **d**=died
h=height **w**=width **l**=length
diam=diameter
dur=duration

The publishers have made every
effort to include dimensions
wherever possible. As some
frescos illustrated are part of
large cycles, covering entire rooms,
the correct measurements have
been impossible to acquire and
are therefore omitted.

THE ART BOOK presents a whole new way of looking
at art. Easy to use, informative and fun, it's an A-to-Z guide
to the greatest painters, photographers and sculptors from
medieval times to the present day. It debunks art-historical
classifications by throwing together brilliant examples from
all periods, schools, visions and techniques. Only here
could Carracci be seen alongside Cartier-Bresson, Duccio
be found beside Duchamp, Mondrian be considered
with Monet, or Warhol contrasted with Waterhouse.
Each artist is represented by a full-page illustration of an
exemplary work, accompanied by an illuminating text on
the piece and its creator. The entries are comprehensively
cross-referenced and glossaries of artistic movements and
technical terms are included, together with an international
directory of galleries and museums to visit. By breaking with
traditional classifications, **THE ART BOOK** presents a
fresh approach to art: an unparalleled visual sourcebook
and a celebration of our rich and multi-faceted culture.

The artists page 4 Glossary of technical terms page 580 Glossary of artistic movements page 583 Directory of museums and galleries page 587



Adams Ansel

View South from Manzanar to Alabama Hills

In 1943 Ansel Adams visited the internment camp for Americans of Japanese descent in Manzanar, California. Mostly he documented its residents and their daily life there, but he also photographed the desolate landscape of the central California site. The most popular photographer in America, Adams was sometimes criticized for his 'sublimated' work, in which people,

with their misery suffering and joy, have no place. His Manzanar photographs refute that accusation – in addition to his portraits of internees and documentation of camp activities, his empty landscapes reveal a subtlety of human inquiry and despair. A key achievement of Adams's work was to reconcile landscape photography with twentieth-century Modernism. Capturing

a transient moment in a chaotic world of light and shadow, he produced images that are almost abstract in their graphic boldness, blending deep emotion with rigorous artistic discipline and technical precision.

▲ Agos, Carter Brecken, Le Gray, Safford, Stedman



Ansel Adams. In San Francisco, CA, 1902. © Corbis, CA, 1994. View South from Manzanar to Alabama Hills, Manzanar Relocation Center, 1943. Gelatin silver print.

Agasse Jacques-Laurent

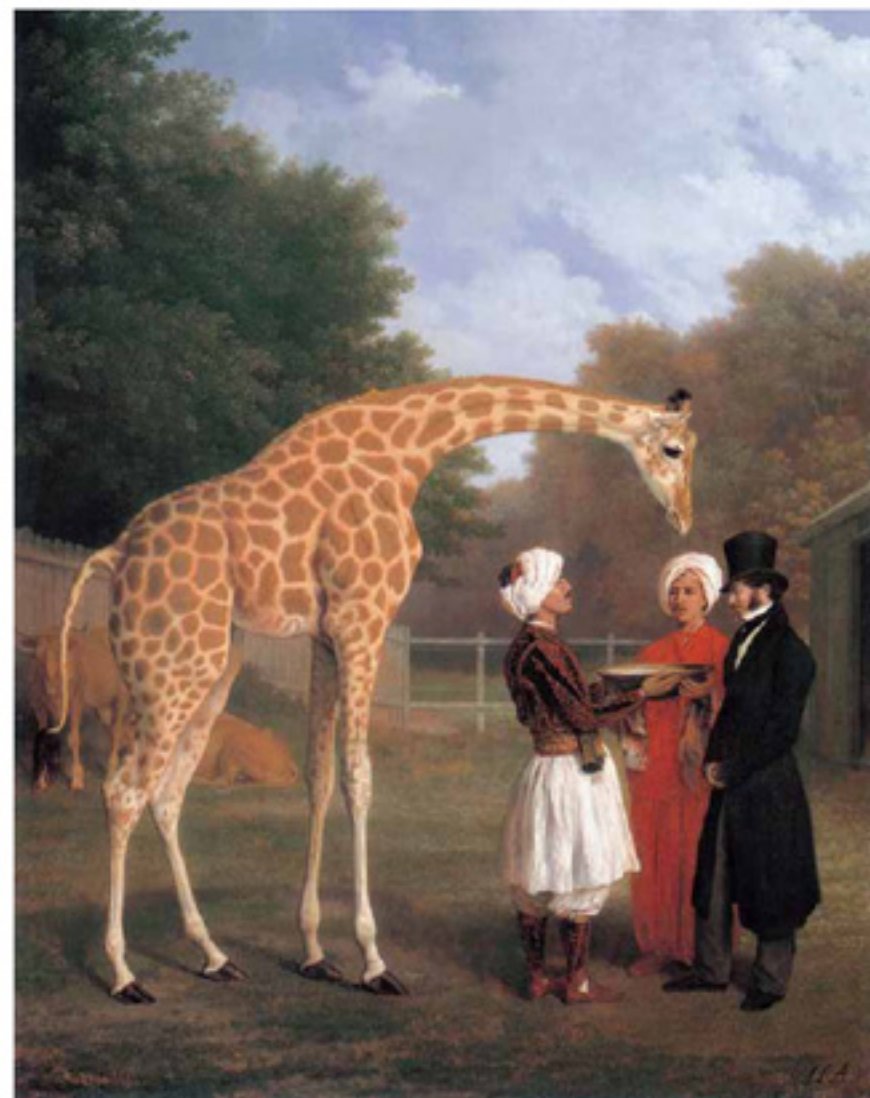
The Nubian Giraffe

A giraffe leans its long, slender neck to reach the bowl held by its Arab keepers. Two Egyptian cows can be seen in the background. With the development of communication links, traders of the early nineteenth century were able to travel farther and farther afield and return with increasingly exotic gifts. Giraffes, lions and leopards were given to wealthy landowners and Agasse,

being renowned for his acute attention to detail, was often commissioned to paint them. King George IV paid Agasse £500 for a picture of 'the Giraffe and Keepers'. The gentleman depicted wearing a top hat is Edward Cox, a well-known importer of foreign birds and animals for the royal menagerie. Born in Switzerland, Agasse lived in England from 1810 when he

achieved considerable success painting sporting scenes and exotic animals. He also painted a number of portraits of noblemen on horseback.

▲ Audouin, Landeau, Longin, Swales



Jacques-Laurent Agasse. In Geneva, 1767. © London, 1840. The Nubian Giraffe. 1827. Oil on canvas. 61.27 x 100.13 cm. 240 1/8 x 40 in. The Royal Collection, Windsor Castle, Windsor

Bellini Giovanni

Young Woman at her Toilet

With its idealized face and distant landscape, this painting recalls some of Bellini's paintings of the Virgin Mary. The aim of this work, however, was certainly not to create an object of religious devotion; this nude person is with a secular ideal of feminine beauty. Giovanni was the most famous member of the Bellini dynasty and did much to popularize the new technique of oil

painting. In fact, he takes much of the credit for transforming Venice into an important centre of the Renaissance. The major influence on his early years was his brother-in-law Andrea Mantegna. However, Bellini's pictures tend to be romantic and imaginative, whereas Mantegna's are sharp and precise. Bellini led an active workshop, with Titian and Giorgione among his pupils.

As was common at the time the master would sign the workshop paintings as his own. Today Bellini's own paintings are considered to be superior, but at the time, any workshop paintings would have been valued as the master's work.

■ Gentile Bellini, Giorgione, Ingres, Manet, Titian



Giovanni Bellini & Venice, c.1494, 4 Venice, 1518. Young Woman at her Toilet. 1515. Oil on panel, 86.2 x 67.9 cm, 8245, c. 21. H. Kunsthistorisches Museum, Vienna

Bellmer Hans

The Spinning Top

A whirling idealized female form spins on a top which she is holding in her bony hand. This periscope image symbolizes women turning the heads and hearts of men, as the spins in defiance of gravity. Referring to an unrealized project for a sculpture, conceived in 1954-5, it is certainly one of Bellmer's most haunting images. The painting was attacked over several

years, and only signed when Bellmer had found a buyer in 1975. Polish-born, Bellmer became an active Surrealist when he moved to Paris in 1934. This painting reflects many of the movement's preoccupations – its distorted, phantasmagoric imagery appears to have emerged directly from the artist's subconscious fantasies. Bellmer's central theme was that of the female body, often treated

in an obsessively erotic manner. He is known particularly for his disturbingly fetishistic 'Dolls', a series of articulated female mannequins, and for his drawings and lithographs, executed with superb technical precision.

■ Brauner, Cézanne, Dalí, Deleuze, Ernst, Matisse, Tanguy



Hans Bellmer & Strasbourg, 1962, d'Paris, 1975. The Spinning Top. c.1957-66. Oil on canvas, 105 x 105 cm, 8229 x 8229 in. Tate Gallery, London

Boyd Arthur

The Australian Scapegoat

The swirling, radiant colours of the sky converge at the bright sun. In the foreground, a scraggy black heave, a hint of a man falling from its red eye, looks longingly at a dead, upturned eye as if he were the cause of its demise. A man in an unusual pose holds the goat, perhaps he is a farmer, perhaps a fisherman. The shadows of the sea in which they appear to stand reflect the red

of the sky, clashing violently with the yellow coat of the man who, like the goat, sticks out his tongue at the sun. The fiery, passionate colours and visionary nature of this picture give it an expressionistic quality. In fact, many of his paintings are concerned with the emotions of sexual passion, guilt and betrayal. Even in Australia, Boyd belonged to a family of artists – his father

was a sculptor and potter, his mother a painter. He moved to England in 1919 where he gained a high reputation as an artist both there and in his native land.

■ Barra, Mackay, King, Nolan, Schmidt-Rottluff



Arthur Boyd: In Memoriam, 1920. 4 Melbourne, 1939. The Australian Scapegoat, 1937. Oil on canvas, 825 x 442 cm, 800 x 374 in. Collection of the artist

Brancusi Constantin

The Kiss

Tightly carved, two lovers embrace in a passionate kiss. The elemental power of this work is expressed by the bulk of the stone from which the forms are only slowly emerging, as if rescued from a timeless chamber. Brancusi reduced his sculptures to their most basic, most abstract, lending them a powerful vitality. Reducing all surface decoration, nothing but pure form

remains. Brancusi had an immense effect on twentieth-century sculpture and abstract art in general. The simple grandeur of his work evokes a sense of freedom and strength. In 1914 he walked from Romania (the country of his birth) to Paris, a feat which gained him widespread admiration. His celebrity was further fuelled by the law case he brought against U. Curator, who

wanted to charge duty on an imported bronze sculpture which they considered as nothing more than raw material, thus liable for tax.

■ Bourgeois, Calder, Brancusi, Moore, Naguchi, Rodin



Constantin Brancusi: In Memoriam, 1876. 4 Paris, 1937. The Kiss, 1907. Stone, 808 cm, 811 in. Musée de l'Art, Orsay

Johns Jasper

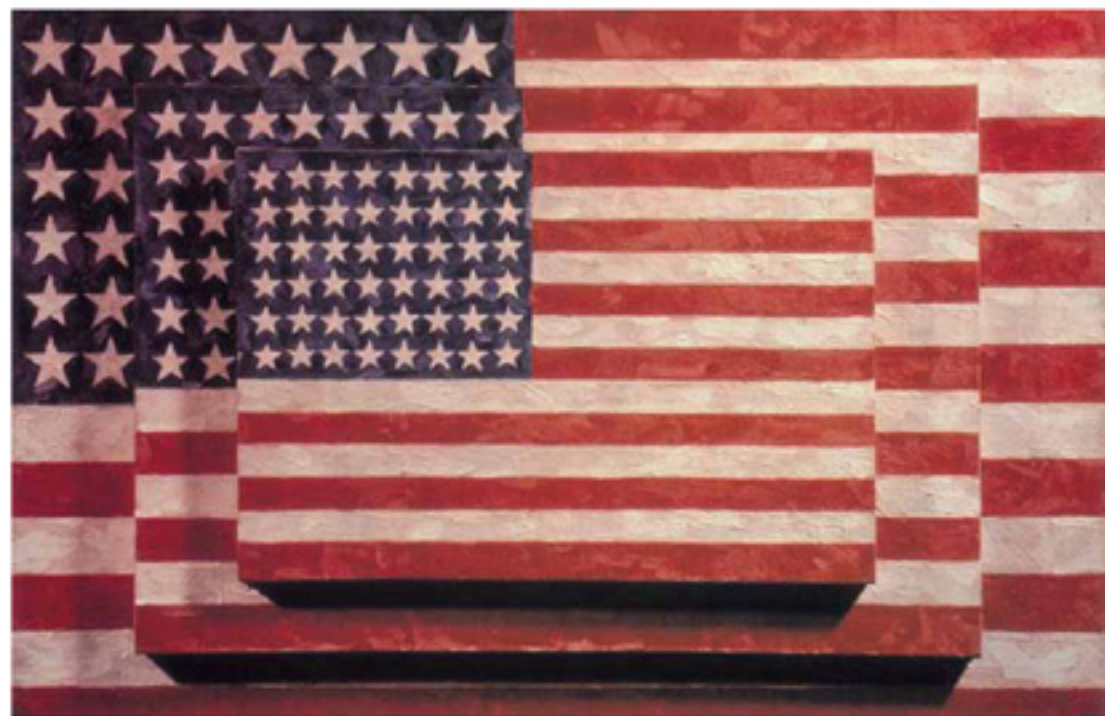
Three Flags

Johns chose to represent the American flag not because he was particularly nationalistic but because he was looking to paint the most banal, easily recognizable subject he could find. What better than the three-spangled banner? Johns' flag does not fly from a mast in glory; it is not carried by a victorious soldier. It is flat, like a real flag would be if it were pinned on a wall. Johns has not

represented a flag but presented us with a flag. He is not trying to fool us into believing that it is real, however. Encouraged, a medium used primarily by the Greeks, given the painting a thick, relief-like surface, Johns has superimposed three differently sized flags on top of one another, reinforcing the image, almost like a flashing light and creating a strange optical effect. With fellow American

Robert Rauschenberg, Johns is regarded as one of the most important influences on American Pop Art.

■ Duchamp, Oldenburg, Rauschenberg, Thiebaud



Jasper Johns, b. Augusta, GA, 1930. *Three Flags*, 1958. Oil on canvas, 676.5 x 1110 cm, 630% x 447% in. Whitney Museum of American Art, New York, NY

Jones Allen

Man Woman

One of a series of paintings with the collective title 'Hermaphrodite', the headless male and female bodies melt into one another. The male figure in the highly striped tie is in fact a self-portrait of the artist. In his preoccupation with sexuality, Jones wanted to show how the unity with another human being that can only be achieved by the sexual act. He was deeply

influenced by Jungian psychology and by the philosophy of Nietzsche who believed that the creation of art depends upon artists being able to integrate the male and female elements of their natures. *Man Woman*, an early example by Jones of a Pop Art work, is a visual representation of this theory. His paintings often tell a story. In the late 1950s and 1970s he was to explore further

the erotic idea in his work and consequently many of his images of women are seen as sexually provocative.

■ Hamilton, De Kooning, Polka, Warhol, Wesselsmann



Allen Jones, b. Southampton, 1937. *Man Woman*, 1957. Oil on canvas, 625.7 x 1065.5 cm, 604% x 1041% in. Tate Gallery, London

Long Richard

Corrwall Slate Line

This linear sculpture has been created out of pieces of slate picked up on a walk through the Cornish countryside. Each one has been chosen at random, but is carefully placed in a straight line which can be moved to any place capable of accommodating its massive size. This work can be considered as Conceptual as the installation of the line represents the idea of the walk, which has

already taken place. Long has extended the definition of sculpture to include a dimension of time; his sculptures are a record of the artist's journey through a landscape. This approach has taken him to all corners of the world. He made his journey in different ways; he may have a single sculpture of stone, brasswood or seaweed, using basic shapes known to man for millions of years. Some of

his sculptures are permanent, such as a line of sticks laid high in the Himalayan wilderness, the less permanent are exhibited in the form of photographs or maps.

■ Andre, Buran, Christo, Judd



Richard Long, *Corrwall Slate Line*, 1990. Delicate slate, 12540 x w230 cm, 1990 x w27 m. Installed at New Gallery, London. Now installed at Lincroft Castle, Ireland.

Longhi Pietro

Exhibition of a Rhinoceros at Venice

Painted with a precise observation of detail born of an almost scientific curiosity, a rhinoceros stands in an enclosure, gladly munching hay as an exotic spectacle for a bemused audience dressed in costume for the Venetian carnival. This odd painting commemorates the rhinoceros which was found around the European capitals by its captor, and brought to Venice in 1711.

Longhi's small-scale pictures of middle-class Venetian life were theatrical and witty, but never satirical (unlike, for example, those by William Hogarth in England). One of the most charming of all Venetian eighteenth-century painters, if somewhat innocent, Longhi dispassionately recorded the everyday events that captured his imagination. His many paintings were initiated by

others or requested by pupils, and although they show no great artistic genius, they form a valuable record of an eighteenth-century Venetian society, long past its peak and slipping into decadence.

■ Agazzi, Hicks, Hogarth, Turner



Pietro Longhi, *Exhibition of a Rhinoceros at Venice*, 1785. Oil on canvas, 160 x w47 cm, 1620 x w50 in. National Gallery, London.

Wallis Alfred

St Ives with Godrevy Lighthouse

A town with its harbour and lighthouse is depicted from a high vantage point. The work has a flat, naive quality, recalling images created by children; it is completely free from optical manifestations such as perspective or a vanishing point. Much of the horizon card has been left stable, forming the colour base of the painting to which only pale blue, green, white and black have been added.

Wallis worked as a fisherman all his life and only started to paint in his sixties. Discovered by Ben Nicholson, he became the most influential British 'postwar' artist through his effect on the five free painters in Cornwall. His paintings, mainly of ships, coasts and harbours, were not drawn from life but were spontaneous responses to remembered or imagined experiences. Wallis often

worked on pieces of cardboard cut into irregular shapes, a technique that was later emulated by the more sophisticated free painters.

■ Goncharova, Lowy, Nicholson, H. Rousseau, Macdonald



Warhol Andy

Marilyn

Marilyn Monroe's face is presented as an impersonal mask in bright, luminous colours. Published in ten different colour combinations, using the impersonal screenprinting process, the multi-coloured surface portrays her image in a startlingly bold manner. Monroe is probably Warhol's most famous subject. He used a publicity still as the basis for this and other pictures.

of her, presenting us with a frozen image that reinforces the universal power of the most tragic of all Hollywood's personae. The portrayal of Monroe as a product of mass culture, packaged for the public as if a consumer item, connects this work to the American Pop Art movement. Warhol, a painter, graphic artist and film maker, was a cult figure during the 1960s. He remained,

however, an intensely private man, saying 'If you want to know everything about me, just look at the surface of my paintings, it's all there, there's nothing more!'

■ De Kooning, Lichtenstein, Oldenburg, Rosenquist



Zhang Xiaogang

A Big Family

Resembling an old-fashioned studio portrait photograph, Zhang's painting includes a red-faced figure – an assertion of individuality among family members linked from heart to heart by blood and deep. A pledge of colour trade across all three faces and things to mind a birthmark, with its social stigma, or the dissemination of aging film. Zhang grew up during China's Cultural Revolution

(1946–76), and his Family paintings are inspired by the studio portraits of the time, which were typically laden with ideology (Mao jackets, workers' caps). His timeless figures, with their very subtle personal differences, illustrate the highly important Chinese concept of family – immediate, extended, professional and social – and comment on the interaction of collective society.

blood family and the individual. His look-alike figures allude to the mass psychology of the Cultural Revolution, while the dreamy distortions, inspired by European formalism, impart a disturbing and complex emotional dimension to the work.

■ **Podia, Katz, Laurin, Rau**



Zhang Xiaogang, *A Big Family*, 2005. Oil on canvas, 967 x 1220 cm, 370 x 480 in. Saatchi Gallery, London

Zoffany Johann

Charles Towneley's Library in Park Street

Marble altars, symple, gods, goddesses and portrait busts are crisscrossed into the library of the collector. Towneley, seated in the chair on the right, his faithful dog at his feet, is surrounded by fellow antiquaries and connoisseurs. The elegant library contains all the accoutrements of the cultured eighteenth-century gentleman with highly refined tastes. The bust of Clytie on the

desk is said to have been such a favourite of Towneley's that he ordered to it as his wife. German by birth, Zoffany travelled and studied extensively in Italy. He met Towneley in Florence and the two men became close friends. Zoffany arrived in London in 1750 and set up as a painter of portraits, interiors and theatrical scenes. He was commissioned by the actor David Garrick to paint

a number of conversation pieces and attracted the attention of King George III. In 1761 he went to India where he made his fortune painting portraits.

■ **Canborough, Hugarth, Kaufmann, Tonies**



Johann Zoffany, *Charles Towneley's Library in Park Street*, 1763. Oil on canvas, 967 x 1220 cm, 370 x 480 in. Towneley Hall Art Gallery, Burnley