

Picasso's bull



Tom S. Hageman

Part I

The nature of art

In music, literature, theatre, film, different movements coexist. One digs deeper than the other, some forms are traditional, others are experimental, each for its own audience, although that may also want to take a different view, or even switch to it.

Exception are the visual arts. For 75 years now a single movement has dominated there: that of (post)modernism. This monopoly is maintained by the idea that visual art is something one should 'understand'.

Well, the reader of the following pages is given all the necessary 'understanding' in the first part and it turns out not to be that complicated.

The second part explains how and why this idea came into the world around the visual arts. How visual art was caught in the grip of an ideology. How, as a result, more was lost than won.

And then that artists around the world are now resisting this, because they feel that visual art, too, should not be unequivocal, that all movements can and may exist side by side, each for its own loving audience.

Prologue

When Pablo Picasso saw the cave paintings of Altamira (25,000 years old) he was deeply impressed.



Altamira



Pablo Picasso

"None of us could paint like this." he said, "After Altamira, nothing so brilliant has ever been made again."

He made a point.

Unlike with knowledge, the source of science, where in the course of time a clear increase, a multiplication and a progress can be seen, this is not the case with art.

The difference between a palstave and a smartphone is strikingly large, but Altamira's bull and Picasso's bull only differ in conception, not in technical or visual quality.

In those 25,000 years there have been changes in art and also a gain in techniques. And regularly there was an artistic flourishing period, with all kinds of developments, but it was always local and temporary and was invariably followed by a decline.

The cause of that timelessness lies in the nature of art, for it mirrors the nature of mankind.

The anatomy of art

Art is a universal human need.

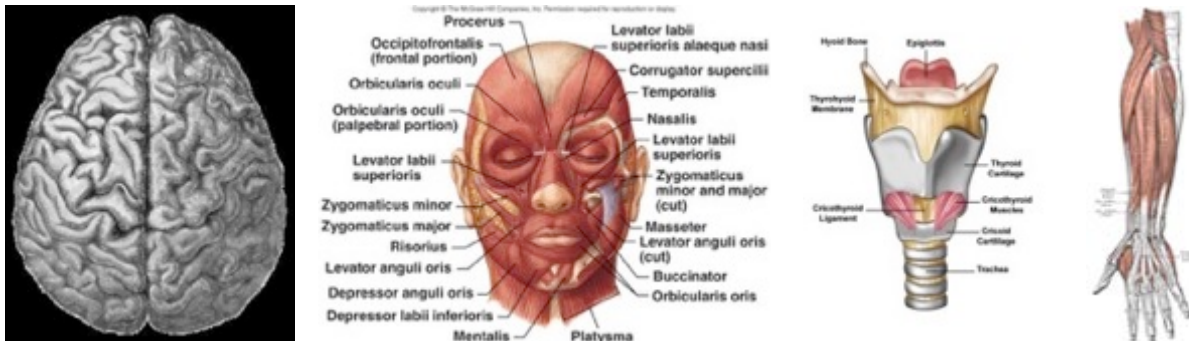
There is no culture in the world, no matter how isolated, or stories are told, sung, danced and images made. In fact, man's history of civilization is measured by his works of art - rather than by technical inventions such as tools or working with fire.

Evolution

Man in his present form has existed for several hundred thousand years. Homo Sapiens Sapiens is a subspecies of the Primates (monkeys), with four unique anatomical characteristics.

That we're walking upright isn't so special. Forest apes have long arms, short legs and gripping hands and feet, suitable for swinging from branch to branch in trees. People apparently descend from savanna apes, where a high field of vision is useful to see the lion coming from afar. In contrast to most animals, it is not the smell, but the eye that is the most important organ. The length of the leg and the construction of the foot is set to sprint: once at the nearest tree the gripping hands come in handy.

The Homo Sapiens has much more exceptional qualities. According to an interesting theory, the earliest humans were scavengers of the weakest species, who had to wait until all the bigger and stronger animals had been eaten. The bones remained. The cracking of bones stimulated the use of tools and the menu of bone marrow would have led to the growth of the remarkably large brain and the intelligence connected to it.



In addition to that brain, three other anatomical peculiarities are exclusive to humans.

Two are communicative: a muscular system in the face that can reproduce all kinds of expressions and the construction of the larynx, which allows a rich variety of sounds.

The fourth unique feature is practical: a system of muscles in the forearm that govern the most refined movements of the fingers, with many applications: from mechanical engineering to piano playing.

It is likely that these four components have evolved in an evolutionary relationship, with the result that humans are now at the top of the food chain.

Duality



Man is a mixture of ratio, emotion, instinct and sensitivity.

Mathematical insights can be based on intuition and physical discoveries on feeling. Some people live in an extreme: one in rudderless chaos, the other in rigid discipline, but most are somewhere in between.



Human brain, outside



inside

They are poles that are in our own hemispheres of the brain. On the left it is more factually analytical, on the right it is more holistic thinking and feeling. Dualism is the essence of human existence.

This dualism is at the same time the source of the most important power of the human mind: the power of imagination. The ability to invent things that do not (yet) exist or are perceptible. To make connections between possibilities and options. To make inventions and to develop oneself - sometimes all of humanity.

Art also moves between these poles and therefore varies per person - and per society. A work of art arises in the field of tension between order and freedom, between insight and feeling, between facts and imagination, between care and daring, between craft and spirituality. In short, art interprets the paradox that man himself is in essence.

Discipline versus freedom



Mondriaan



De Kooning

Art arises in the field of tension between the opposites, they are both equally important, the only difference is that the discipline can be learned, the freedom comes from the artist himself.

Perception versus concept

A similar contradiction is that between the actual perception and the imagination (the concept). For this we look at some of the oldest preserved works of art we find on two continents: Europe and Australia, counterparts, geographically and artistically.

perception

In the European cave painting of a horse in the cave of Lascaux, perception dominates. The painting undoubtedly had a meaning and (magical) purpose, but we do not know it. We see a clearly recognizable horse, sharply observed and anatomically correct, albeit a bit caricatured.



Europe, Lascaux, horse



Australia, Worora country, the Python River

concept

In the Australian cave painting 'the Python River' it's all about the meaning, the concept: *"Groups of large Pythons came from the east and slid like rivers through the landscape. That's how they came into the land of Worora. The Rock Python was tired and her children were crying, so she rested in a cave and painted herself there".*

Recognizing the physical form of the python, compared to the horse, requires some good will, because they are stylized symbolic forms, also beautiful, but from a completely different approach.

These four poles crop up all over art history: in terms of expression, the disciplined 'strict' approach contrasts with free lyricism, and in interpretation, the image varies from the representation of actual perception (realism) to abstraction and symbolism.

Brain stem

There is another area of the brain that plays an important role: in the brain stem - where the brain turns into the spinal cord - resides the original, primitive mammalian brain: the domain of instincts and reflexes, of primal instincts such as aggression, fear, flight behaviour, food gathering, envy, greed, the experience of lust, and so on.

Both hemispheres, on top of that, are evolutionary excesses, synonymous with human civilization, culture, art and science.

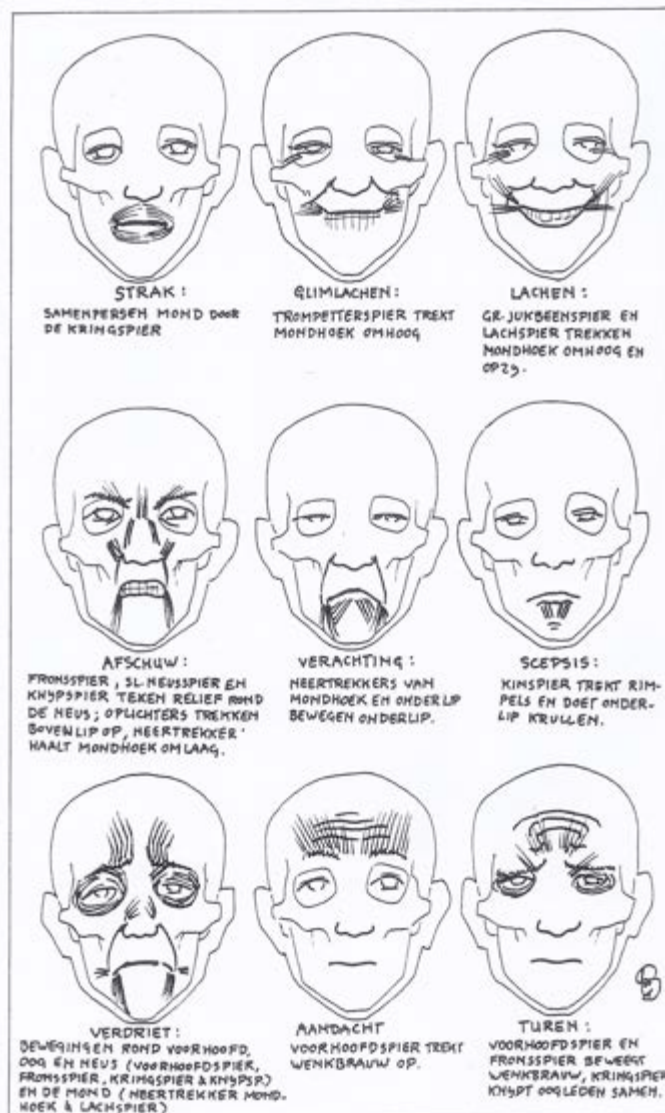
There are people who prefer to limit themselves to the range of the brain stem and who are not very receptive to the higher functions. But with everyone the brain stem plays a role, whether or not in the foreground, so also in art.

Expression



In the human face there are 25 muscles without any practical use. They can make the skin wrinkle, eyebrows or corners of the mouth move and that's all.

They are unique to humans in number and variety of functions and their only purpose is the transmission of emotions.



Thanks to these 'mimic muscles' we can express without words appreciation or aversion, joy or sorrow, disappointment or interest, and much more.

Art can be compared to that, it serves no practical purpose, but it is full of meanings.

Epic versus lyricism

Classical forms of expression that move between discipline and freedom can be described with terms from literature. In the epic (e.g. the epic poem) it is about telling the story as clearly as possible. In painting as well: first the contours are set out, then the colours are filled in. The expression is strict and sublime.



Stella, Christ served by angels, 1656



El Greco, the 5th Seal, 1614

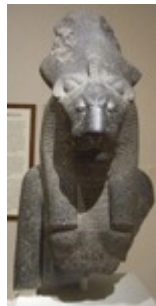
The lyricism is about feeling, the way of interpreting. Often with a clearly visible handwriting in line and brushstroke. The expression is much freer, more direct and earthy.

Imagination versus simplification

Some people let their imagination run free while communicating, others try to simplify a story as much as possible.



Lionman 30.000 BC



Sekhmet, Egypt, 1390BC



Head, Cyclads, 2000 BC



The sun cross, Scandinavia, 1500 BC

A fantastic form is symbolism, for example by making combinations of man and animal (partly observation, partly fantasy), A completely different way is by simplifying forms into their essence. Both forms are of all times



Picasso, 1937



Ernst, 1940



Brancusi, 1912



Mondriaan, 1939

Communication



Much meaning is conveyed by the word and in art there has always been a relationship between narration and image. In religious art, and in the representation of poetry or myths. Sometimes the transmission in images is even more effective than that with words.

Narrative versus interpreting



Rubens: Suzanna and the elders

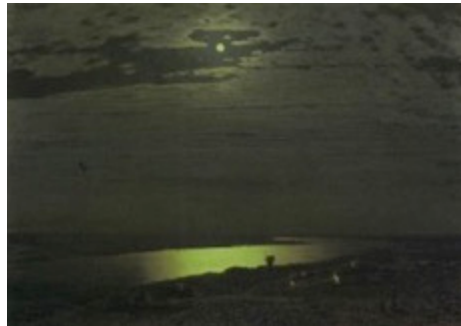


Boucher, Bathing Diana

In earlier times, art was almost always narrative in nature. Like illustrations of biblical or Greek mythological stories.



Sargent, 1884



Kuindzhi, 1880



Manet, 1872

But with a work of art, the perception itself, without any story or concept, can also be the goal, in which case the meaning focuses on the personal interpretation of an artist.

Messages

As a rule, communication serves some purpose: conveying a message, a meaning, an emotion, etc. In art, communication and expression are closely linked. An infinite number of messages are possible, here are a few examples:

The spiritual message

Religious art is often instructive, for example intended as a warning against hell or mortal sins (and the pleasure of painting then splashes off).



Albi cathedral: Last Judgement



Hieronymus Bosch, 7 deadly sins: Wrath

The elevating message

The worldly version of the edifying message is the elevating: concepts such as heroism and virtue are in essence artistic inventions.



Van Poelenburgh, the gathering of Gods



David, Death of Socrates

The political message

Art has been used from the beginning of time for political propaganda: for example, images with heroic monarchs in the front lines on the battlefield.



Hettittes



Assyria



Ramses II, Battle of Kadesh,

A temple relief in Abu Simbel glorifies Ramses II's triumph over the Hittites in the battle of Kadesh - but Hittite sources mention that they chased the Egyptians ahead of them for a long time. Propaganda always serves an interest, not a truth.

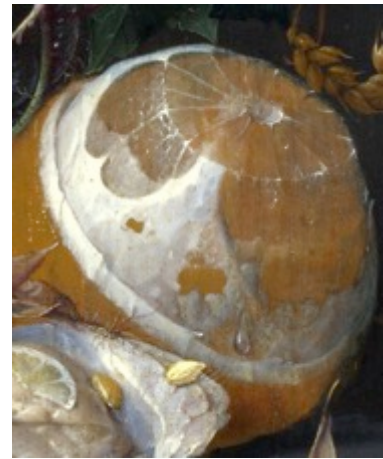
Skills



A good work of art commands admiration, to begin with the special skill of the artist.

Human hands can do the most extraordinary things.

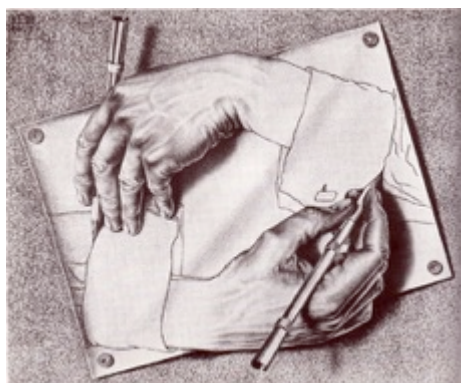
It best comes into its own when there is a balance between technical ability and successful choices, between the cooperation of hand and brain.



A special aspect in painting is being able to depict different materials with their properties, such as different types of textile, with their own matt or gloss. Or the moisture of a fruit.



Bougereau

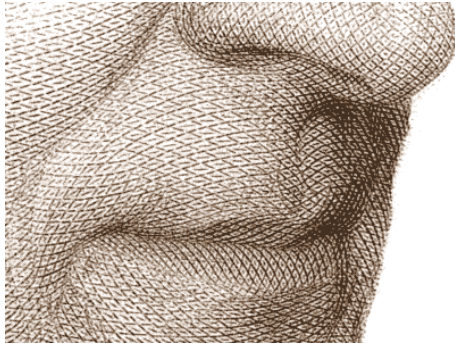


Escher



Rembrandt

Or anatomical credibility. Painting people is already difficult, the hardest part is the hand (many portrait painters prefer to hide it behind a back, in a pocket or in a vest). Suggesting a hand in a few lines is the most inconvenient.



Staalgravure



Houtgravure

Opposite the suggestion is perfection. Reproduction techniques that also took off in the 19th century were steel and wood engraving. Extremely meticulously executed.



Bernini



Michelangelo



Messerschmidt

Sculpting begins with a block of stone and according to Michelangelo it is otherwise very simple: the sculpture is already in there, you chop away everything that is superfluous.



Roelofs



Aerts

Another special skill is to suggest space and depth on a flat surface.

Art is a complex profession, but it is not intended that the spectator should see this, but rather that he should get the impression that the work of art has been made as self-evident without any effort or effort.

But no artist gets it as a gift, not even the greatest.

The 3 values of art

In order to distinguish quality in art, the following values must be considered in their context.

- **Intrinsic values:** why is a work of art made?
 - Usually as an answer to a social demand, in terms of supply and demand: a market. And that question is in turn related to the culture in which the work of art is made. Different cultures have different needs and form different 'art markets'.
- **Formal values:** with what knowledge, ability and skill is a work of art made?
 - There is a distinction - and coherence - in technical and subject-specific knowledge.
 - Knowledge can be passed on in a training programme, but can also develop interactively within an artistically stimulating environment.
- **Distinctive values:** in which one work of art rises above the other and in which special works of art are given an exemplary function, become trendsetters or the basis for an art theory.
 - But not only individual artists can distinguish themselves, also societies can stand out above others, especially when art flourishes there.

Intrinsic values

Originally, most art was religious in nature. Animists and shamans worked with magical meanings or purposes; polytheists saw images as housing for gods; monotheists illustrated their religious histories.

Soon many more subjects were introduced, because the social structure and economy of a society also plays an important role.

Of these, the distant past provides four main types (and later various hybrid forms):

Hunter-gatherers

In the beginning there was a primeval market, in which small statues were made and cave paintings.

We don't know anything about the background, unless we look at natural peoples who recently lived in the Old Stone Age: like the Australian Aborigines or the San in Southern Africa. Such peoples live in a magical world, in which dreams are as important as daytime reality, in which plants, trees, but also rocks and rivers are animated. And in which ghosts intervene in daily life.

Contact with that spirit world is made by special tribesmen, who hear voices that no one else hears, who have visions, whether induced by seizures or by mind-expanding drugs.



Venus vof Hohle Fels



Australia, Wandjina



Africa, San (Bushmen)

Tribes of hunter-gatherers lead a wandering existence, but some of them know places of pilgrimage, decorated with all kinds of signs and images, which are visited every now and then to perform magical rituals.

Magic Functions

The San in Southern Africa are quite realistic in their depictions of animals but also make narrative representations. About the latter we know:

Subjects are people and especially animals. Animals are not only 'portraits' but also personifications. For example, the lion is associated with the sun: the 'Sun Lion'. And a Shaman identifies himself with the lion during initiation rituals and thus with the powers of the sun. The buffalo is synonymous with the moon. In the case of the moon its phases are significant: the monthly cycles of rise and fall, the fact of rebirth as a subject of worship. The springbok is symbolic of rain, the giraffe stands for lightning, the ostrich is the cloud animal, and so on.



San, South Africa;



Girl school,detail

Where the actual 'illusory' shape of an existing animal is depicted, the goal is not only magical but also practical: the easily recognisable springbok must eventually be eaten; the rain dance serves to generate rain. The recognizable representation seeks a direct contact with what has been represented; it makes the relation to the subject concrete.

Shepherd peoples

Some 15,000 years ago, man discovered the possibility of taming nature, and the cultivation of animals and crops took the place of hunting and gathering.



Sahara: Tassili

First, the dog was domesticated (useful for hunting), at least 14,000 years ago. Goat about 12,000, sheep and pig about 10,000 years back, 2000 years later the cattle followed. But especially the domestication of the horse about 4000 BC somewhere in today's Ukraine led to revolutionary developments. Horsemen from Central Asia periodically invaded agricultural areas in the Middle East, Europe, India and China, some - such as the Aryans - in order to settle there permanently.

Early testimonies of livestock cultures can be found in the heart of the Sahara: cave paintings in the Tassili Mountains, depicting herdsmen and their shepherds, whether or not inside fences (5000-2500 BC).



Decorative functions

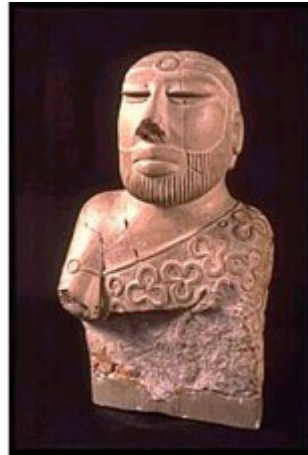
Shepherds roam with their flocks from grazing place to grazing place. So their art was movable: carpets, feltwork, goldsmiths, etc. They remained shamanistic for a long time: Some tribes gathered at places of pilgrimage occasionally, in others the shaman pointed out a rock or tree at the camp site as the shelter of a deity, others had travel altars and some tribes knew an invisible, but omnipresent god. The nomadic culture is also conservative. Patterns of fabrics from tombs from thousands of years ago correspond almost seamlessly with contemporary patterns. Many of these patterns are abstract, ornamental and decorative. But through their wandering existence they contributed to the spread of culture - and all kinds of inventions - throughout Eurasia.

Farmers

At the same time, the first crops were cultivated, starting in the Middle East, because in those regions 32 of the 56 edible grasses and grains known in the world grow in the wild.



Mesopotamia



Indusculture



Egypt



China

Farmers know the ownership of land, of collective organisation of, for example, irrigation works, of permanent establishment in villages and towns. Apart from being the centre of an agricultural area and political and religious centres, over time these cities increasingly serve as centres for industry, industry, services and trade.

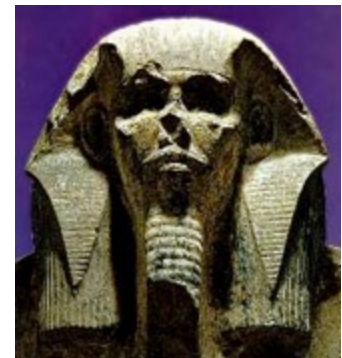
The demand for art was primarily religious: temples asked for decorations, images and images of the gods. And in all cultures there is also grave art: after all, an important aspect of religion is the question of whether there is life after death.



Luxor tempel



Djoser's trappyramide



Djoser

Impressive functions

In addition, a question of status arose: bureaucratic hierarchical power structures developed in agricultural cultures and those in power had to demonstrate their important position as impressively as possible. Clients were spiritual and secular rulers, with different intentions: spiritually making the spiritual perceptible (and thus accessible to large population groups), secularly emphasizing personal status and conducting propaganda.

Urbanites

Services, trade and industry flourish in cities.

Payment in kind and barter remained in use for a very long time. In the 6th century BC, coins were invented in Lydia (Anatolia): a tool with which, simpler than before, a cow could be exchanged for grain. And much later, in the capitalist system everything revolves around credit, with fictitious or 'fiduciary' (trust-based) money.



Pompeji, bordeelscene



Antwerpen, Van Reymerswael, belastingvaarders



Milaan, Solari, muziek

Credit plays an important role in all trade, once debts were recorded on clay tablets and carving sticks. Trade and money economy led to a new culture, in addition to that of agriculture and cattle breeding. Urban cultures led to different social relationships and different needs for art. A 'middle class' of merchants, industrialists and service providers was formed. And the subjects in which they were interested were generally fairly profane.



Agora, Athene



Forum Romanum

Public Functions

The idea of status also changed: in addition to the religious and person-centred elevation of status through the adornment of temples and palaces, a public status also arose in the cities: the beautification of the city itself was a form of communal bragging to competing cities.

Formal values

Intrinsic values, be they poetry, decoration or monumentality, political persuasion, religious messages or aesthetic pleasure, become convincing through the performance. And as with any profession, mastery of the profession is a prerequisite.

The artist must be a master of his material. But that's not enough. More abstract skills are also needed to achieve good results:

- Controlling form;
- Insight into the operation and application of tonal values;
- Insight in the working of colour combinations;
- Skill in setting up compositions;
- The ability to use texture effectively;
- Mastery of the materials used.

These are just the general basic skills that apply to all visual arts - including non-European, modern or abstract art.

Traditional European art requires additional skills that suggest space on a flat surface: light-shadowing, atmospheric and linear perspective, anatomical knowledge, composing with figures, ability to suggest matter, etc.

Form

The most difficult form to master is the human nude: unlike landscapes, for example, it is not possible to deviate from perception with impunity, and unlike most animals, man is also hairless. And everyone knows, consciously or unconsciously, what humans look like. That is why figure study has always been a core study in art education...



Correggio



Prud'hon



Kupka

Tone values

Tone values are all shades between light and dark - not only in greys, but also in any colour; For centuries, plaster casts of famous statues have been used at all art academies. These casts were made as early as the 16th century, initially mainly of statues from antiquity excavated in Italy. Drawing after plaster casts is the ideal combination of form and tone study at the same time. As a study of form you draw an exact replica of masterpieces from art history. As a study of tone, plaster is eminently suitable for learning to control all grey tones between the

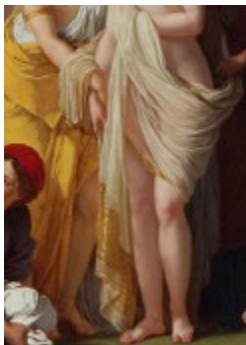
highest light and the deepest shadow. Tonality is a foundation of classical painting: the creation of a spatial illusion on a flat surface.



Drawings from plaster models

Color

There are different forms of use of colour. The most common are:



Tonal use of colour



Prismatic use of colour

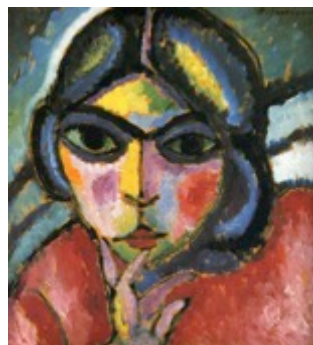


Complementary use of colour

- Tonal use of colour, in which colours follow the shades from light to dark;
- Prismatic use of colour, in which, among other things, the distinction between warm and cool colours plays a major role;
- Complementary use of colour, in which opposing colours in the prismatic colour circle 'complement each other'.



Autonomous use of colour



Expressive use of colour



Esoteric use of colour

- Autonomous use of colour, in which colour combinations are based on purely aesthetic considerations
- Expressive use of colour, in which strong colour contrasts intensify the image
- Esoteric use of colour, in which certain meanings are assigned to colour
-

Composition

Together, form, tone and colour are used in painting for the construction of a composition, i.e. the arrangement of these components on a given surface (e.g. a rectangle). In sculpture, a composition has to be all around, from every angle of view.



Spatial composition



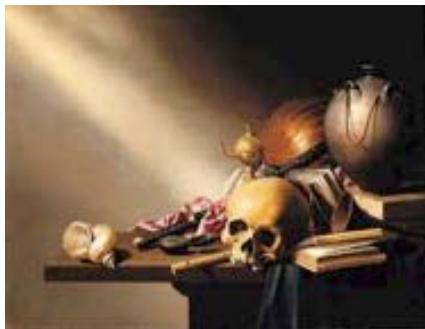
Central composition



Excentric composition



Triangle composition



Composition with diagonals



Composition with bows



Light-dark composition



Tonal composition



Color composition



Rithmic composition

Texture

The way in which material is applied creates the 'skin' of a painting or sculpture, either in a smooth finish or in visible brushstrokes and handwriting.

The material itself, through a texture, surface or paint skin, can also play the leading role. This can already be seen in prehistoric cave paintings where the artist consciously made use of the relief of the rock face.



Altamira, 13.000 C



Turner 1846



Schwitters, 1920

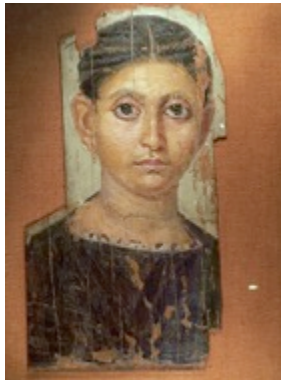
Nevertheless, the texture remained predominantly in a supporting role; it was only in 20th century modernism that it was applied as an independent principle.

Material

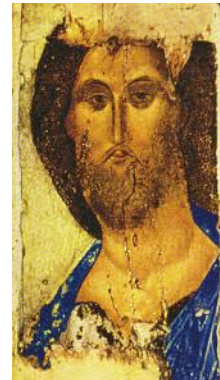
Each material has different unique properties, possibilities and impossibilities. Knowledge of how to use these properties is a prerequisite.



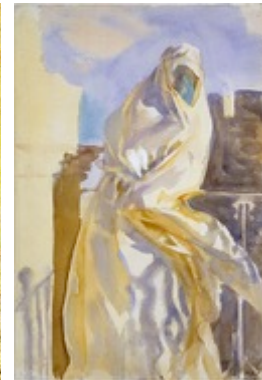
Pompeji, fresco



Fayoum, Egypte, encaustiek



Russian Icon, tempera



Singer Sargent, aquarel

Painting is the adhesion of dyes to a surface, dyes remain the same, the binders determine the type of paint. Fresco is painting with coloured lime on a plaster; encaustic is painting with coloured beeswax that is liquefied by heating; tempera is painting with coloured egg yolk; watercolour is -transparent - painting with coloured Arabic gum; linseed oil dries slowly, acrylic on the other hand very quickly, and so on.

Distinctive values

In art we make a distinction between 'great' and 'small' masters, but in fact that is a sliding scale that creeps up from the dilettante to the genius, with all kinds of sections in between.

The Distinctive Artist



Rembrandt van Rijn



Johannes Vermeer



Frans Hals

Mastery combined with a powerful personality distinguishes itself and makes itself recognizable next to all others at first sight.



Melchior d'Hondecoeter



Adriaen Coorte



Joachim Wtewael



Judith Leyster

That does not alter the fact that the 'small' master is also of great importance.



Margaretha de Heer



Wybrand de Geest



Hendrick Goltzius



Dirck van Baburen

The distinctive society

But not only artists, also, whole societies can distinguish themselves.

Supporters of art can be governments and private individuals. They can be divided into two categories: interested parties and enthusiasts. Both collect art, the first for reasons of prestige or propaganda (or investment and speculation), the second out of love.



Fracken, 1625, Cabinet of a collector Teniers, 1640 Archduke Leopold Wilhelm in his gallery

But whatever the background, collectors were - and still are - driving forces on the market and thus potential causes of flourishing.

The museum

Collectors are also at the cradle of the first museums to emerge in the 18th century.

Elias Ashmole donated his collection to Oxford University, which built the first museum in the world: her Ashmolean Museum (1683).

Museums were also set up for other collections: the collection of the Elector of Saxony went to the Dresden Museum (1744), that of Sir Hans Sloane led to the British Museum, London (1759), that of the Popes came to the Vatican Museum in Rome (1784), that of Pieter Teylers van der Hulst to the Teylers Museum, Haarlem (1784) and the collection of the French kings ended up in the Louvre, Paris (1793).

The 'Salon de Paris'

An important contribution to the success of French art in the 19th century was the annual *Salon de Paris*.

This started in 1673 as a final exhibition of the '*Academy Royale*'.



Heim, Salon of 1824



Dantan, Salon of 1880

The annual Salon started quite modestly, in 1761 33 painters, 9 sculptors and 11 graphic artists took part.

But in the 19th century it became the largest art event in the world.

In 1887, 5318 works of art by 3963 artists were exhibited, including 2521 paintings, 1046 sculptures, 1042 drawings, pastels and watercolours, 476 copper and steel engravings, 187 architectural designs and 46 medals and carved gemstones.

A Salon lasted several months and attracted hundreds of thousands of visitors.

The meaning of art.

The meaning of Duality



*Art can stimulate the endorphin gland that produces the hormone of happiness, but also the adrenaline gland with all the excitement that goes with it. Aggression can be provoked or calmed by artistic means. Art can make people happy or sad, etc.
The power of art is the direct access to the core of the individual.*

Main roads

There are two main roads in the realm of art.

One is direct: a direct contact of the artwork with the user. In other words, the transfer of an expression to a personal identity. Solid contacts can vary from short-lived amusement to philosophical revelation.

The other way is manipulative, impressing, seducing, admonishing, or at least manipulating a broad public by interested parties, ranging from religion to government to commerce.

In the direct functions - the free arts - music can lead to rapture, literature can offer unexpected insights, visual art can bring visions to life. And in many cases the enthusiast will identify with that art, for example in a way of life.

In the manipulative functions - the bound arts - music - from psalm to folk song - can create connections and can steer masses in any direction, especially when they are helped by image. Here, too, identification takes place, but in a general cultural pattern (or fashion).



Carreno de Miranda, Charles II



Bronzino, Lorenzo de Medici



Goya, Charles IV and his family

Both main roads can cross each other. For example in the immortalization of an individual status. The function of head of state or banker can be interesting during life, but those who want to preserve it rely on art. Either by being portrayed by a great artist, or by being known as a protector of the arts. Important people who fail to do so lose their meaning immediately after death.

The meaning of Expression



*What the facial muscles do for the individual, art does for society.
Art is the expression of a society. And it is also through art that the identity, the soul of a society is made visible and recognizable.*

Regional cultural identity - and diversity - was particularly common in the past. One could recognise a society's culture at a glance by its art. Art is still the entrance to a foreign culture. Anyone who wants to fathom the mystery of a different way of thinking, an unfamiliar way of dealing with feelings, peculiar manners, etc. can most certainly immerse themselves in art.

Europe



Rogier van der Weijden



Jheronimus Bosch



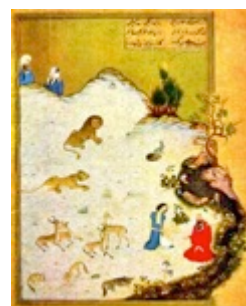
Jan Miense Molenaer

The art of Europe has always strived for recognizability of forms. in all possible variations, for example in religious experience, in fantastic images or in the representation of everyday life.

Oriënt



Laila&Majnun

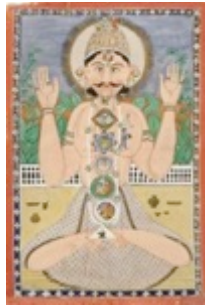


Laila&Majnun

In the art of the Middle East, as in Iran, poetry dominated. Paintings were often illustrations of poems. Like the love story of Laila and Majnun, or Laila and the madman.

They were in love with each other, but Laila was promised to another man, so Majnun went insane. He retreated into the desert and read his poems to the wild animals.

India



yoga



Ganesha



Tantra 17th century



The art of India reflected a spirit of mysticism and philosophy. Mysticism can be practiced in concrete physical forms such as in Tantra and Yoga. And it can also express itself in very abstract forms.

China



LiangKai



Chan



early Ming



Gao Qupei

In China, art was the synthesis of poetry, image and calligraphy. Art expressed a mood, a deep emotion or even a complete character. Or was the representation of an abstract spirituality.

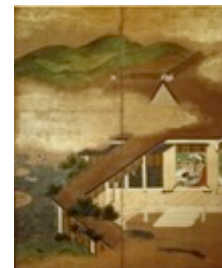
Japan



Eitoku 1590



Eitoku 1590



Itcho 1720

Decorative aesthetics were important in Japan. Beauty served not only to give status but also to contemplation and meditation. For beauty creates the perfect environment, a paradisiacal state already during life on earth.

The meaning of Communication



Why is art made? The idea of 'inner necessity' comes from Romanticism, a movement around 1800 that focused on sentiments, but before that time (and frankly also afterwards) artists had little interest in it. They worked for a reward. Art was always made because there was a demand for it, a 'market'.

The commission market

Artists used to be seen as high quality craftsmen. Their studios were production companies. As is customary with companies, they accepted commissions and, as is customary with commissions, they served the interests of the client.



Rigaud, Lodewijk XIV, 1701



Velazquez, Philips IV, 1634



Gérard, Napoleon, 1804

In a hierarchical society, the demand often had something to do with the status of the client, which could be emphasized by pomp and splendour.



Wieskirche, highbaroque 1740



Fra Angelico, De hel 1431

Religious propaganda is also very common. Nowhere is the High Baroque so luxuriant and exuberant as in central Europe. In Bavaria, Austria and Bohemia. Precisely the areas where

the counter-reformation was fought: the catholic churches offered the believers there a glimpse of the 'Kingdom of Heaven'.

And a lot of 'commissioned art' was illustrative, such as depicting religious stories.

The free market

In the 16th century the Netherlands had become rich, the South by transit trade with the Mediterranean ports, the North by sea trade with the Baltic countries. The Netherlands were the bankers of Europe and the founders of capitalism.

Around 1500 artists started to offer for sale on the market of Antwerp works of art made for their own account and risk, travel altars, images of saints, etc.



Bossaert, Flowers 1621



Van Honthorst, Fleahunt 1625



Van Ryck, kitchenmaid 1628

And what started small with some market stalls in the shadow of Our Lady's Cathedral, developed rapidly in the Netherlands.

Soon it became clear that supply also aroused demand: someone started with flower still lifes, another with interior decorations, a third with Vanitas still lifes, etc. and many a customer pulled the purse.



Ter Brugghen, The duet, 1628



Duyster, The drunk ca 1630



Molenaer, 5 senses (smell), 1637

That demand turned out to be large and varied, as did all forms of art on offer: still lifes, cityscapes, biblical stories, landscapes, ice scenes, drinking layers, interior paintings, comic anecdotes, group portraits, and so on, a variety of subjects, from high-pitched to vulgar, hitherto unprecedented.

The reproduction market

Art can reach the public in three different ways: within a private collection; within a public space such as a cave, a temple, a cathedral, a museum, etc., or by distribution through a medium. With reproduction techniques, an image can be multiplied in an edition. And the first medium for mass distribution is paper.

Printing techniques

According to one story, paper was invented in China by Cai Lun in 105; he had copied the art from wasps, which after all produce a kind of cardboard for their nests.

In the battle of Talas (751) between Chinese and Arab armies some Chinese papermakers were captured and so the paper came into the Arab world.

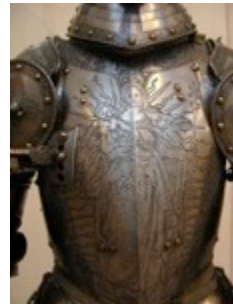
For a long time it remained an Arabic export article, the first European paper mill was built in 1282 in the Spanish kingdom of Aragon. After that the knowledge spread across Europe.



De Diamanten Sutra China 868



Le Bois Protat, 1370



Harnas met gravure



Schongauer, 1480

In relief printing, everything that must remain white is cut from a wooden plate, the remaining lines and surfaces are rolled in ink and printed on paper.

Engraving works the other way round: lines are cut with a pointed chisel, the burin in a metal plate. The plate is smeared with greasy ink and rubbed clean again. The ink remaining in the sunken lines is printed.

Weaponsmiths in Germany who decorated armour with engravings around 1400 invented an easier method: the plate was covered with a wax layer, the drawing was scratched through the wax layer. With nitric acid those lines were bitten into the metal. The blacksmiths printed their designs for advertising purposes and both techniques, engraving and etching, were quickly adopted by artists.



Lithografie



Daumier, litho, 1834

In 1796 Alois Senefelder developed a new graphic technique: lithography.

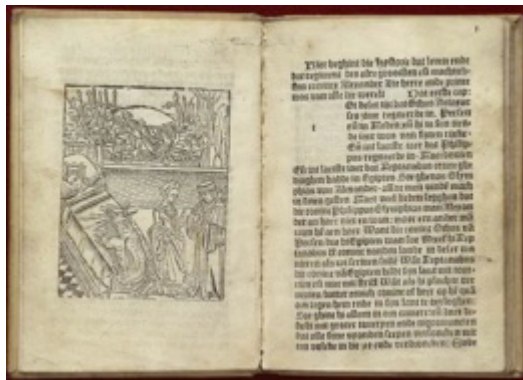
The basis is a slab of limestone and the principle that water repels grease and vice versa: The porous surface of the stone retains water, the drawing is made with greasy ink or chalk.

When greasy printing ink is rolled over it, the ink does pick up on the drawing and not on the wet stone.

Book printing

Revolutionary was the invention of letterpress printing with loose letters.

Pi Chang was the first who printed in China, around 1040 with loose characters. In Europe, Johannes Gutenberg was the inventor from around 1450 onwards. And the art of book printing proved to go hand in hand with graphic reproduction techniques. Thus the first mass medium was a fact.



Incunabel 1491



Postincunabel, 1530

Photography

Another invention of interest was photography. The first permanent photograph was taken by Joseph Niépce in 1826. The process developed, until the arrival of the roll film camera, by Kodak in 1888; it spread widely..



Niépce 1826



Renoir 1876

Film

The Lumiere brothers showed the first film "La Sortie de l'usine Lumiere à Lyon" on 22 March 1895 in Paris. 25 years later, film was a popular entertainment and cinemas were founded everywhere. Early films, around 1920, still relied heavily on the visual arts in terms of photography.

Sometimes so much so that the distortion of expressionism was also taken into account.



Murnau, Nosferatu, 1922



Wiene, Das Cabinet des dr. Caligari, 1920

Computer

Between 1975 and 1985 the 'personal computer' developed into a mass article in the 1990s. This technique gave new and special possibilities: as an image on screen or in print the digital design and filmically the computer animation developed.



Cyril Rolando



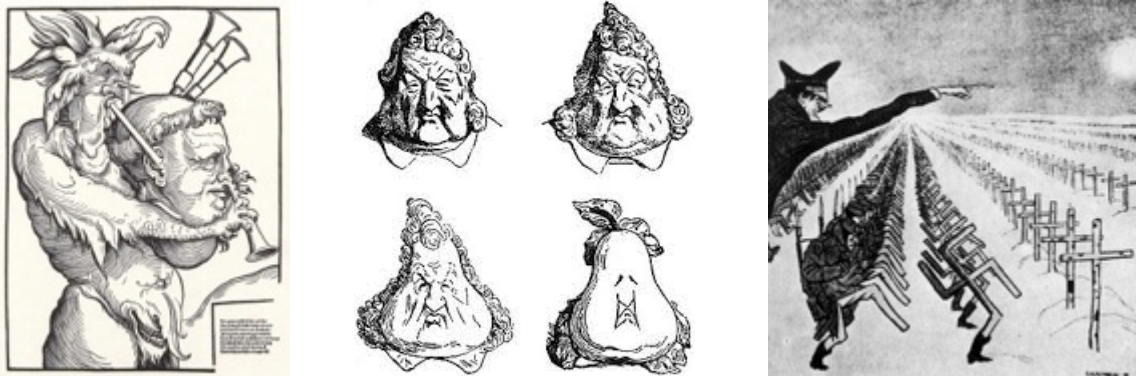
Iet Wouda

Te manipulation market

De overtuigingskracht van kunst kan aangewend worden om mensen aan te zetten tot bijvoorbeeld oorlog, of tot persoonsverheerlijking, tot indoctrinatie, tot opstand en verzet.



Maar ze wordt ook aangewend om machthebbers te bekritisieren, te bespotten zelfs.



En de verleidingskracht van kunst wordt ook aangewend om mensen tot iets over te halen. Bijvoorbeeld tot de aanschaf van producten of diensten die ze al dan niet nodig hebben.



The meaning of Skills



One speaks of higher and lower art, but in reality there is a great variety of forms, from fleeting amusement to deep inner enrichment. Admissibility plays a role, but so do circumstances: an organ concert by Bach is less appropriate for a carnival celebration, just like the polonaise for a commemoration of the dead.

The level of a work of art is related to the depth of its intrinsic value and the complexity of its performance, and has consequences for its range: superficial art forms will already have a greater mass range than the deeper ones.

The question then is what interest is served. The deeper it goes, the smaller - and more selective - the audience will become. Personal identity plays a greater role the deeper the personal appeal. In the superficial form, larger groups are reached; the stakeholders here are usually investors and advertisers.

Tradition

Quality in art develops in two ways: first of all linear within a tradition, in which knowledge and skills are developed and passed on from generation to generation.

The other way is interactive: within a special social context, a so-called flourishing culture in which artists inspire and motivate each other.



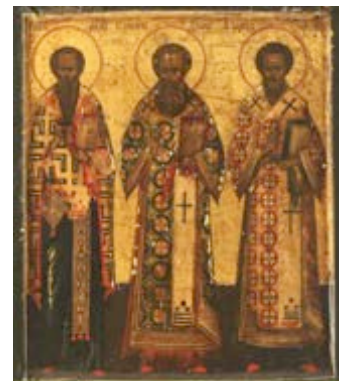
Egypte, c. 2480 BC



Egypte, c. 640 BC



Thessaloniki, c. 700



Rusland, 1830

There are two different forms of tradition: a static and a dynamic one.

The static is based on regulations, on fixed rules and canons.

The dynamic on development: new elements are added to the existing knowledge, the previous generation serves as the stepping stone to new forms and possibilities. Ancient Egyptian art, for example, was static: over the course of thousands of years, the visual

language remained more or less the same, something that also applies to Byzantine (later Russian) icon art. The reason is that this art was made according to fixed rules, canons. Classical and subsequent European art, on the other hand, changed with the passage of time, with new insights and new forms: a dynamic tradition.



Cranach 1531



Rembrandt 1629



Renoir, 1876



Freud, 1989

About this the composer Gustav Mahler said: "Tradition is to pass on the fire, not to worship the ashes."

Knowledge transfer

Giotto was born in the countryside in the village of Vespignano. His father Bondone was a poor smallholder; he himself was a shepherd at a young age. Already at the age of ten he made chalk drawings on rocks while shepherding. One day the painter passed Cimabue and saw him drawing a sheep, so natural and perfect that he asked Giotto's father if the boy could become his pupil.

Originally, knowledge was transferred at the Master's workshop, which passed on his knowledge, up to and including professional secrets, to pupils. This fitted in with the guild structure, in which gradations were from master, bachelor, pupil to cleaning boy. Pupils rubbed the paint in daily quantities (paint was expensive). With proven talent, they could continue as Bachelor they enlarged design sketches, worked on the underpainting, or on certain parts they were good at - or carved out the rough form with sculptors. The very best were allowed to take a Master's Test and settle down independently.

A guild was a union, cartel and brotherhood of competitors in one.

The Academy

The first art academy, the *Accademia dell'Arte del Disegno* was founded in 1562 by Giorgio Vasari in Florence. Rome followed in 1593 with the *Accademia di San Luca* and Paris in 1648 with the *Académie Royale de Peinture et de Sculpture*.

The first academy in the Netherlands was the *Haagsche Teeken-Academie* in 1682.

Vasari shared art in style (*maniera*), idea (*invenzione*) and design (*disegno*). His academy taught design (*disegno*) in addition to subjects such as anatomy and geometry.



Tekeningen naar gipsmodel

The Paris Academy

During the founding of the Academy in Paris, a fierce dispute raged in France about 'good' and 'bad' art: the 'Poussinists' advocated careful elaboration within the contours à la Poussin, the 'Rubenists' swore to a free construction with colourful patches as Rubens did. It was the same contrast between the strict-linear and the free lyrical method that previously divided the Florentines and Venetians.

In essence, this dispute was not about technique but about expression: the Classicist method à la Poussin is suitable for depicting the sublime: from angels and saints to mythological scenes. And to praise the status of kings.

The lyrical way of working gives a much more earthly expression: an angel of Rubens is fleshy and voluptuous, even a high-ranking one remains human and comes very close.

Louis XIV steered the discussion in his direction by filling the 'Academy Royale de Peinture et Sculpture' with Poussinist artists who enjoyed royal favour.

13 years later, in 1661, the Academy came under the authority of Minister Jean-Baptiste Colbert, who propagated a 'royal style', glorifying the king and his institutions.



Poussin: Venus & Mercurius 1638



Rubens: Venus & Adonis 1616

With Charles Lebrun as its director, Classicism definitively became French state art.

During the French Revolution, in 1786, the guild system was abolished, and from then on the transfer of knowledge took place at academies. Like all educational institutions, they were looking for neutral, non-individualized forms of education. Preferably according to fixed rules.

From 1816 onwards, the programme of the Ecole des Beaux-Arts (the successor to the Royale Academy) in Paris became the standard for all academies in Europe. Neoclassicism remained the starting point, not only because the Napoleonic Empire drew back on the Roman Empire, but also because this direction was most restricted to definable forms and rules.

Academism

The 19th century academic training was extraordinarily strict. Students were only admitted on the recommendation of one of the professors.

The course lasted for years and consisted mainly of drawing. Initially to Old Masters: by copying one could find out how they had done it.

Those who passed this part could continue drawing after plaster model and finally after living model. Painting only became part of the training after 1863, before that time you had to learn it in the studio of an 'Academicus' (a member of the Academy Française, the highest achievable).



Charles Bague, Cours de dessin

Between 1866 and 1871 this teaching method was made accessible to a wider public by the '*Cours de Dessin*': a kind of written course of 197 lithographs, with examples and exercises, drawn by the painter Charles Bague, together with his teacher Jean-Leon Gerome (the course is also known as the '*Course Bague*').

The bloom of art

An interesting question: how is it that art (and science) blossoms to a high level in any country in any period of time, only to wilt again afterwards?

This happened in the 5th - 3rd century BC in Greece, in the 14th - 16th century in Italy, in the 15th - 17th century in the Netherlands and in the 18th - 19th century in France.

To begin with, these 'blooming' cultures were urban, 'bourgeois' cultures. Money economies with a large, prosperous middle class, willing to invest in art. And so it turns out that bourgeoisie and flourishing art are connected. They are the instigators of a 'dynamic' tradition and development, rather than monarchs and prelates who more often have 'static' and conservative preferences. Not surprisingly, innovation seldom serves the interests of nobility or prelate, but merchants and industrialists soon see the potential.

Classic bloom

The European tradition started 2500 years ago in Greece. Philosophy, art and science took a whole new direction. Analytical thinking conquered philosophy, thesis and antithesis steered science and -also analytically- perception became the foundation of art.

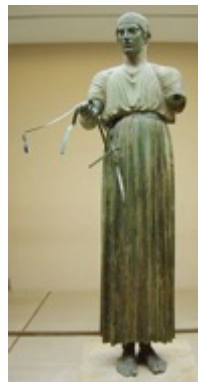
This classical civilization is the foundation of our current Western culture.

Greece

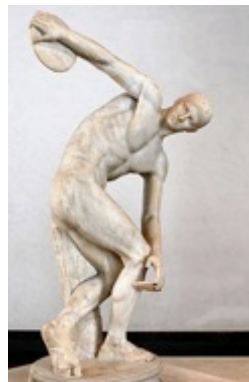
Over the course of several centuries, Greek art developed with increasing perfection, both in form and liveliness.



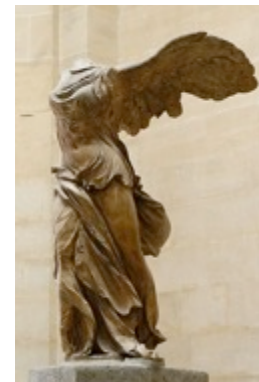
Kouroi, ca 600 vC



Charioteer, ca 500 vC



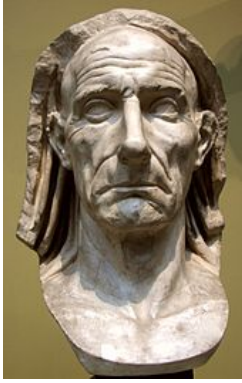
Discobolus, ca 400 vC



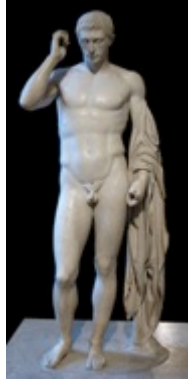
Nike, ca 300 vC

Rome

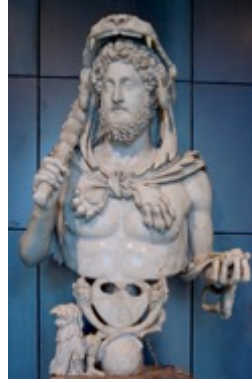
Romans were more pragmatic, they invented the portrait bust and the striking resemblance. As well as the serial product: the god Hermes was made in series, the client's portrait was added later. The Romans developed from Verism via idealised to Baroque forms, until in the 4th century she took other paths.



Rome ca 100 BC



Marcellus as Hermes ca 0



Commodus ca 180



4 Tetrarchs ca 300

The classical era of Greeks and Romans lasted for about a thousand years, to be replaced for another thousand years by the religious concepts of Byzantines and other 'Middle Ages'.

Italian bloom

Giorgio Vasari, 1511-1574, painter and architect, is the founder of art history.

This by a book from 1550: *Vite de' più eccellenti architetti, pittori, et scultori italiani, da Cimabue insino a' tempi nostri* (The lives of the greatest painters, sculptors and architects, from Cimabue to our time). In short, the 'Vite' with biographies of 133 artists over a period of 300 years.

He is also the inventor of the terms 'Middle Ages' and Renaissance (Rebirth).

After half a century he was succeeded in the Netherlands: Karel van Mander, '*Het Schilder-Boeck*' (1604) and Arnold Houbraken, '*De groote schouburgh der Neder-lantsche konstschilders en schilderessen*' (1718-1721), in Germany: Joachim von Sandrart, '*Teutsche Akademie der Edlen Bau-, Bild- und Mahlerey Künste*', (1675) and in England: William Aglionby '*Painting Illustrated*' (1685).

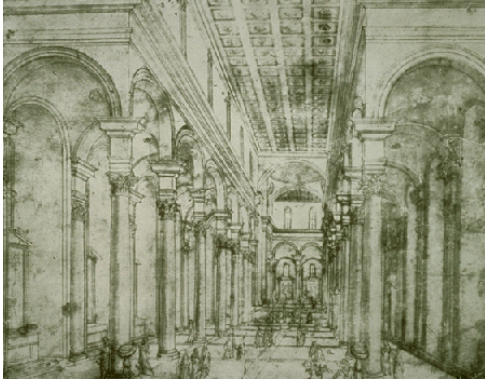
Perception in art is perfected, among other things by the suggestion of plastic volumes through light and shadow and the shades within them (tonal values). Through the development of perspective (atmospheric and geometric). By increasing anatomical knowledge. By the increasingly sophisticated applications of colour, and so on.



Masolino, 1425

Perspective theory

The story goes that the main rule of linear perspective (all parallel lines converge on a point on the horizon) was discovered by Brunelleschi when he drew a city view on a mirror. One of the first paintings with a perspectival construction with a central vanishing point was made in 1425 by Masolino da Panicale (1383-c. 1440),



Brunelleschi, ca 1420



Uccello, 1430



Mantegna, 1470

Anatomy

The first anatomical research was done by artists.

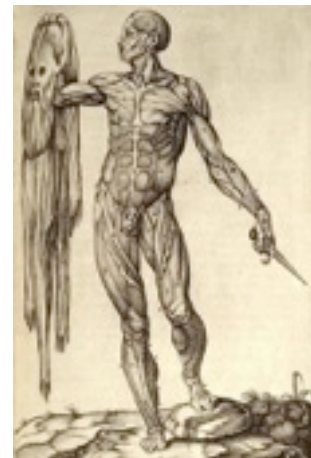
To do this, they stole corpses from the gallows field to cut them open at home. Something which, by the way, was strictly forbidden.



Da Vinci, 1482



Michelangelo, 1504



Vesalius, 1543

The first known anatomical atlas was drawn by Leonardo da Vinci.

The first physician to compile an anatomical atlas was Vesalius, half a century later.

Dutch bloom

The Flemish painter Jan van Eyck was the first to use oil paint for a highly developed painting technique at the beginning of the 15th century.



Jan van Eyck, the Lamb of God, 1432

Dutch painters in the Golden Age also developed scientific ideas about painting.



Gerard Dou



Gerard Houckgeest



Rachel Ruysch



Adriaen van Ostade

About painting technique: the numerical reduction of incoming light in a room for example, or how to create a suggestion of air around objects.

Or how a blue paper placed in front of a sky in the same blue is closer by the relative roughness of the material, it was called "Apparentness" and it served the suggestion of 3 dimensions on a flat surface. They developed the 'angled perspective', with several vanishing points (when, for example, a building is viewed from the corner instead of straight from the front as in the central perspective).

In short, art theory was close to natural science - which at the time was also very popular in the Netherlands.

In the 17th century, the Dutch Golden Age, an unprecedented amount of visual art of an unprecedented high quality was made. It was also an export article. For example, the Dutch painted portraits of all the European royal courts. And many European artists were apprenticed to the Netherlands.

But in the 18th century that was suddenly gone.

Art pour l'art

After 1750 several revolutions took place at the same time.

The 'industrial revolution' had far-reaching economic and social consequences. An uprising by the French bourgeoisie against the rule of king and nobility turned political Europe upside down. And philosophers placed the ratio to religion as the leading way of thinking.

From the 16th century onwards, Europe took a dominant position in the world with an active and aggressive colonial policy - which promoted the prosperity of that continent, which in turn stimulated the development of art and science. Especially of technology (the global dominance is based on superior technology).

An invention with great consequences is the steam engine and thus mechanical production. For example, with the rise of textile factories, countless home weavers were left without income. They found themselves back as factory workers, i.e. from respected members of a guild to members of a new underclass. Progress is not an improvement in every respect. It affected most of the craftsmen and led to the downfall of the guild system, only the artists remained out of harm's way for a long time to come.

Art pour l'art



Immanuel Kant, 1790 Georg Hegel, 1831 George Sand, 1864 Karl Marx, 1875 Friedrich Nietzsche 1882

Originally, the theories behind works of art were mainly formulated by and for artists, but from the 18th century onwards philosophers also dived into it.

For centuries it was assumed that art served to convey a meaning or a message. It could be the language of symbols, the depiction of religious or mythological stories, propaganda or historical scenes, and finally something that lay outside the work of art itself. Art was a messenger, an interpreter of an idea or story.

Immanuel Kant introduced another notion: that a work of art could exist for its own sake. To have intrinsic qualities instead of narrative or imaginary. For the power of the image itself and not of any concept or subject, the 'art pour l'art'.

This idea gained ground especially among supporters of Romanticism and Realism.

But it was also criticized: George Sand thought that 'art pour l'art' was an empty phrase and Friedrich Nietzsche argued that art should serve general values.

Georg Hegel rejected realism. He thought mimesis, or 'imitation of reality', might be technically attractive, but artistic at a low level.

According to social philosophers such as Karl Marx, realism served a social purpose: it served to expose the problematic reality of workers, fishermen, farmers, and so on.

French bloom

Until the beginning of the 19th century, art developed in a rather linear way: there are two main directions, a stricter and a freer, but styles followed one another, from early Renaissance to High Renaissance, from Baroque to High Baroque.

In the 19th century this changes and we see an increasing proliferation of stylistic directions next to each other, each with its own views and a different approach.

In the course of the 18th century, the focus of art and culture shifted from Italy and the Netherlands to France. In the 19th century, Paris became the cultural centre of the world. Through exemplary functions and active art politics, a flourishing artistic biotope was formed here, attracting artists from all over the world.

Neoclassicism



David, 1784



Ingres, 1814

Because Neoclassicism had become the leading direction in European art education, resistance naturally arose from artists who saw other possibilities. Already in the early 19th century other movements emerged. This began with Romanticism and Realism.

Romanticism

Romanticism glorifies the feeling as an attitude to life and expresses themes such as passion and heroism, but also abandonment and the coming of death. It represents the power of nature, the joy and vitality of youth, the joy of love, but it also has a black side full of tragedy, misfortune and damnation.



Eugene Delacroix, 1830



Theodore Gericault, 1819

Romanticism sets sentiment against reason, free brushstroke against bound form, dramatic expression against the elevated. At least in the southern, the French variant. The northern, or German, movement sought it in the 'sublime' in which man was subject to the higher power of nature.



William Mallord Turner, 1812



Caspar David Friedrich, 1817

Realism

Realism focused on the everyday life of the everyday man.



Gustave Courbet, 1854



Honore Daumier, 1864

A variant of realism was the landscape: through the invention of paint in tubes by John Goffe Rand in 1841, it suddenly became possible to paint with oil paint outside the studio, in the open air. Until now landscapes were mainly a background for wandering travellers, hunters, nymphs or bathing goddesses, with the advent of plein-air painting the beauty of nature became a subject in itself.



Henri Rousseau, 1854



Constant Troyon, 1850

The 'Belle Epoque'

The period between the Franco-German war of 1870 -'71 and the beginning of the First World War in 1914 is called the 'belle époque'. Within one generation a large number of developments take place side by side and interchangeably, which combined form the basis of today's art.

The revolution from religion to philosophy led to an interest in other forms of spirituality. In 1875 Helena Blavatsky started the 'Theosophical Society' in New York, and in 1888 her most important work appeared: 'The Secret Doctrine'. A worldwide esoteric movement emerged alongside the established religions, which also made its mark on the arts. And the tumultuous development of technology and science led to a great deal of optimism, a view of unlimited possibilities and rich perspectives. The idea of progress became an ideology in itself.

Academism en synthesis

Because education at all European art academies was based on Neoclassicism, in the second half of the 19th century that style was named after the course: 'Academism'.

But in that Academism, much more than before, a synthesis was sought between line and colour, between Classicism and Romanticism. Thomas Couture stated in a book that "colour is a way of determining the value of a form".



Albert Bierstadt: 1870



Lourens Alma Tadema: 1888

'Academic' paintings were still based on clear contours, but are much more colourful than at the beginning of the century.



Edouard Debat-Ponsan 1883



Henri Cervex, 1878

The elevated message was also stretched: the allegory behind the landscape disappeared from view, the virtues of the Roman republic were increasingly replaced by orgies and other entertainment, in Orientalism people surrendered to erotic fantasies around Harems. Academism became more and more frivolous...

Naturalism and engagement

Halfway through the 19th century Karl Marx published the 'Communist Manifesto,' slavery was abolished and attention was drawn to the bad position of the working class, which had been created by the Industrial Revolution. Attention that was fuelled not only by philosophers but also by artists such as novelists, painters and sculptors.



Fernand Pelez 1885



Jules Adler 1899



Edouard Kaiser 1893

Naturalism followed the Realism of Courbet et al. In a socially engaged variant it was the champion of the underclass, exposed poverty and deprivation, was socially engaged and supported the emancipatory to revolutionary movements in society.

Impressionism and free perception

At least as influential was the rise of Impressionism. This direction was an extension of realism: painting what you see.

The scandal it caused had two reasons. The style of painting was based on the free use of brushstrokes and handwriting, and the free use of colours: shadows were no longer portrayed as dark tones, but as cool colours (blues and violets).



Monet, 1890



Renoir, 1884

The establishment thought it was only a superficial and ragged manner of painting ('no more than an impression,' according to a reviewer who thus gave it a name).



Bethe Morisot 1885



Krøyers, 1886



Manet, 1874

But at least it was scandalous that it wasn't about anything. People on a terrace, or sailing in a boat, bathing young girls without a mythological reference, landscapes where it was all about colour.

Towards the end of the 19th century more and more experiments in form came into play. Painters like Van Gogh and Cezanne came up with idiosyncratic interpretations of their observations, with no deeper meaning than that a vase of sunflowers or a bowl of apples with colourful brushstrokes could be transformed into a very special image.



Cezanne, 1895



Van Gogh 1888



Seurat 1884

The definitive breakthrough came in 1897, when an alternative Salon was held in the Palais de Luxembourg with painters such as Cezanne, Degas, Monet and Manet.

Jean-Leon Gerome, professor at the Academy of Beaux Arts, warned against this: he foresaw the downfall of art, yes, of the entire French nation, but to no avail.

Impressionism became leading in the first half of the 20th century and swept Academism off the stage.

Symbolism and the free concept

But the concept as a source for art was certainly not left out of the picture. Whereas until now the 'elevated' ideas had been derived from the Bible, from mythology or from historical events, now there came a movement that took the free imagination as its starting point: Symbolism.

Some artists lived out their fantasies in Academic forms, others sought it in experiments in form that went much further than those of their Post-Impressionist colleagues, after all, based not on observation but on imagination.

And that is a world in which literally anything is possible.



Arnold Böcklin 1872



James Ensor 1891



Odilon Redon 1893

It was mainly artists with a Symbolist background who, with increasing abstractions, took the first steps towards compositions without recognizable forms (also called 'Abstract Art').



Edvard Munch 1894



Leon Spilliaert 1910



Frantisek Kupka 1912

The Czech Symbolist Frantisek Kupka was the first to produce purely abstract paintings..

Expressionism and the free feeling



Henri Matisse, 1905



Ernst Ludwig Kirchner, 1910



Wassily Kandinsky, 1913

As an extension of both the freedom of perception and the freedom of concept, a great freedom of expression arose. This was shown by a deformation of forms and by a new, autonomous application of colour.

The French Fauvists and German Expressionists developed a system of colour of their own, more in line with the idiosyncratic use of colour by the symbolists, just as their distorted language of form was in line with that of some symbolists.

Pointillism and colour mixing



Georges Seurat 1888



Paul Signac 1900

Technical aspects such as colour mixing were also investigated further.

When you mix blue with yellow, green is created. This also occurs when you paint blue over yellow in transparent layers on top of each other (glaze). And a third possibility is to put blue and yellow dots close to and through each other (optical mixing).

The latter is tried out by the 'pointillists' and was later applied in colour printing and printing techniques, in which with three 'primary' colours: magenta, cyan and yellow, together with black, all possible colours of the spectrum are represented.

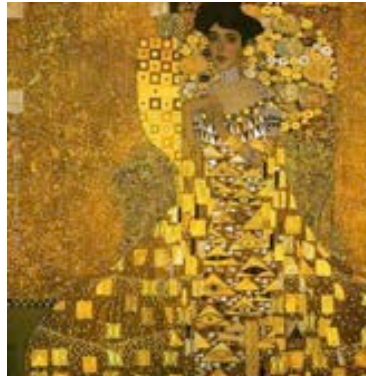
Cross-overs, exotic inspirations

At the end of the 19th century, three quarters of the earth was in European hands.

From a European point of view this was quite normal: Europe spread civilisation among the wild pagans, with or without the help of genocide.



Jan Toorop, 1892



Gustav Klimt, 1907



Pablo Picasso 1908

Immigrant cultures also made an impression, creating cultural interactions or crossovers. Such a cross-over with Japanese art led to Art Nouveau at the end of the 19th century (in German 'Jugendstil').

And according to a story, Matisse showed the young Picasso an African sculpture: the faceted design in African art, in which, among other things, front and side views are depicted simultaneously, inspired Picasso to Cubism.

And that inspired others.

Suprematists and Esotericism

The esoteric ideas of Theosophists, Anthroposophists, etc. also found their way into art. The image served to capture an essentially abstract idea.



Kasimir Malevich 1915



Tantra, India, 17th Century



Piet Mondriaan 1914

The Russian Suprematists with Malevich as their main representative were followers of Theosophy, Malevich's abstractions can be seen as milestones in the search for the absolute and the one true. By the way, he was neither the first nor the only one to find a form for 'the absolute'.

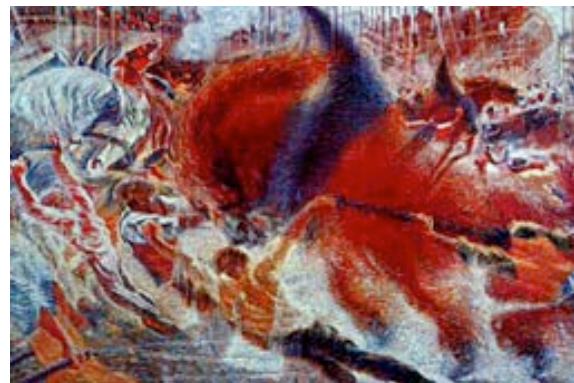
Piet Mondrian was a supporter of the European split-off: the Anthroposophy

Futurists and Progress Thinking

A movement in art that gave a face to the idea of progress was Futurism. It originated in Italy in 1909 and glorified the dynamism and movement of machines and fast vehicles. And also of war as a means of destruction and liberation from old structures.



Carlo Carrà 1910



Giacomo Balla, 1911

Shortly afterwards, in the First World War, many Futurist artists died at the front: the actual future gave less cause for optimism.

Part II

Contemporary art

Prologue

Alfred Barr was the first director of the Museum of Modern Art (MoMA) in New York from 1929-'43. In 1936 he organized an exhibition called "Cubism and Abstract Art" with about 400 works of art illustrating his ideas about modern art.

In 1936 Barr also wrote his history of modern art in which he described modernism as a linear development from realism to abstraction.



He began by explaining the underlying ideology, comparing two posters that advertised the Pressa, a trade fair for printed matter and designers in Germany in 1928. One poster showed a traditional illustration of Cologne Cathedral, the other an abstraction of the tower of the exhibition building.

Barr argued that the realistic image was banal and the abstract progressive. According to him, the realistic imagery was meant for the American public in 1928, and the abstract for the then German "progressive" public.

At the end of his comparison he stated that now the roles had been reversed, that Nazi Germany preferred the realistic image in 1936, and that the progressive American public actually appreciated abstraction.

It set the tone for post-war theories: including denial of divergence, that currents coexist on an equal footing. The propagation of linear developments, which never existed, and the canonization of views and opinions.

The World Wars

The First World War can be described as a poorly orchestrated massacre. Young men died in their thousands on the battlefields between the trenches.



John Singer Sargent: "Gassed" 1919

Governments sent artists to the front to record it all:



Stanley Spencer, 1919



Edward Wadsworth, 1919



Paul Nash, 1918

The horror of war was so far beyond comprehension that artists reacted to it with absurdism.



Hugo Ball, 1916



Hans Arp, 1917



Francis Picabia, 1917



Marcel Duchamp, 1917

In Zurich, in neutral Switzerland, the Dada movement began in 1916 in the cabaret Voltaire: a mixture of theatre, cabaret, literature and visual arts.

It was a direct attack on Western civilisation and its sham values, including art itself: "The Dada artist considers it necessary to speak out against art, because he looks through the swindle of art as a moral safety valve".

The interbellum 1918-1939

After the First World War, experimental art spread across Europe and at the same time, in a reaction to expressionism and abstraction, there was a revival of figurative art. The latter may or may not have been enforced by a government, because a large part of Europe fell into the grip of totalitarian ideologies.

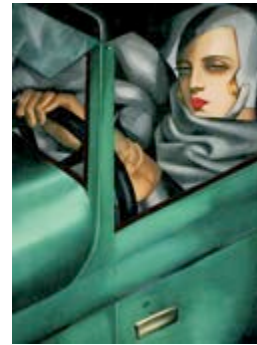
With hindsight it is often overlooked, but after the 'Great War' most of the artists worked in line with the prevailing pre-war styles.



Utrillo 1922



Van Rysselberghe 1925



Lempicka 1925

Impressionism in particular had become popular. Some still worked in the 'Academic' style and yet others were influenced by a new decorative style (after Art Nouveau) the 'Art Deco'.

L'armée tas



Georg Grosz en Heartfield, 1919



Kurt Schwitters, 1920



Hannah Hoch, 1920

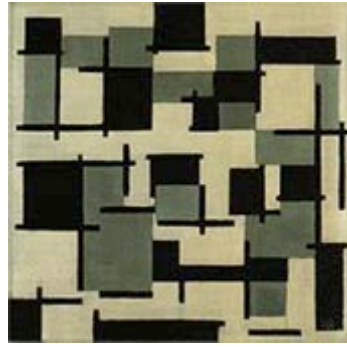
The most experimental forms of art in the late Belle Epoque are retrospectively, with a military term, called 'Avant Garde'. Militarily speaking, the vanguard is followed by the 'Armée tas' or army bunch. The forms that arose in France, Italy, Germany and Russia spread throughout the world, such as Dada.

In the Netherlands, for example, this went as follows: the French 'Fauvist' Henri le Fauconnier was surprised by the outbreak of war during a stay in the Netherlands in 1914. To avoid conscription he decided to stay in the Netherlands. He became a founder of the 'Bergense School'.

In 1917 Theo van Doesburg started in Leiden, 'De Stijl', a movement focusing on primary colours and elementary forms, with Bart van der Leek and Piet Mondriaan among its most important representatives.



Henri le Fauconnier 1915



Theo van Doesburg 1918



Jan Wiegiers 1925

In 1921 the Groningen painter Jan Wiegiers met the German expressionist Ernst Ludwig Kirchner in a sanatorium in Davos. And so German Expressionism came to the Netherlands through the Groningen artists' collective '*De Ploeg*'.

The subconscious



Giorgio de Chirico, 1914



Max Ernst, 1921



Salvator Dali, 1931

Scientists such as Freud and Jung had laid the foundations for psychology: a form of inner research that also fascinated artists. It gave Symbolism a new impulse.

The forerunner in the world of dream and alienation was the Italian Pittura Metafisica, quickly followed by Surrealism.

Europese dictaturen



Fascistische en communistische dictaturen rond 1938

Russia

Karl Marx had previously advocated a class struggle: the uprising of the labour masses against the ruling class and at the same time for a different social system in which wealth would be distributed more fairly.

By the end of the First World War, the time had come: a revolution broke out in Russia and Tsarendom was replaced by 'the dictatorship of the proletariat'.

Communist art



Vladimir Tatlin: design for the State Meeting Tower, 1919



El Lissitzky: the red wedge beats the whites, 1920

Initially, the communist regime in Russia was sympathetic to Modernism in art.

Constructivism: formed around 1915 was even the official art of the revolution from 1917 to 1921. After all, Modernism stood for Progress.



Aleksandr Deineka, 1934



Alexander Gerasimov, 1929



Yury Pimenov, 1937

In the early 1920s, the Politburo changed its mind. It felt that this modernist art was too far removed from the people and introduced 'Socialist Realism' as the official state art.

This was stylistically the continuation of 'Naturalism' with the emphasis on the socially engaged variant. Although here that engagement coincided with propaganda.

Italy

Economically, fascism aimed for a corporative state, but then strictly hierarchically structured: there was one corporation that had everything to tell: the one at the top. At its core was collectivism: the voice of the individual did not count, only that of the collective, or the state. And that through its leader, the Duce, Mussolini. He came to power in 1922 and established a dictatorship with strong nationalistic traits.

Fascist art

For the Italian fascists too, art was a propaganda tool for their ideas.

But unlike Hitler, Mussolini did not have much interest in visual art. Stylistically, the artist enjoyed relatively great freedom in fascist Italy.



Vinicio Paladini, 1932



Renato Bertelli, 1933



Alessandro Bruschetti, 1935

Germany

Germany was severely battered from the First World War. For 15 years, the Weimar Republic ruled with great problems (hyperinflation, mass unemployment). In 1933, the National Socialists came to power under the leadership of Adolf Hitler.

National Socialism derived many ideas from Fascism, but distinguished itself by a racial theory, which meant that the Germanic race was superior to all others and that some races (Jews, Gypsies) were so reprehensible that they had to be exterminated. Because of German aggression the Second World War began in 1939.

The Weimarrepublic

Initially, art in Germany returned remarkably resilient from the war with literature (including Mann, Remarque), theatre and music (including Brecht, Weill), film (Lang, Murnau, Von Sternberg) and visual art.



Georg Grosz, 1920



Kathe Kolwitz, 1922



Otto Dix, 1922

After the Paris '*Academy of Beaux Arts*', another training course became internationally leading, especially in architecture and design: '*das Bauhaus*', in Weimar.

As an extension of the Bauhaus, the '*New Objectivity*' became a direction with great commitment. A variant of the '*New Objectivity*' was '*Magical Realism*', a movement that also gained support in the Netherlands.



Alexander Kanoldt 1922



Raoul Hynckes 1925



Dick Ket 1935

The National-socialist art



Hubert Lanzinger, 1934



Leopold Schmutzler, 1940



Arno Breker, 1939

After the takeover of power by the National Socialists, that vitality was over: Adolf Hitler described modernism and everything that resembled it as 'degenerate art'.

In 1937, an exhibition of that name travelled throughout Germany: it was intended as a terrifying example. In any case, it was the most well-attended exhibition at the time.



Paul Klee



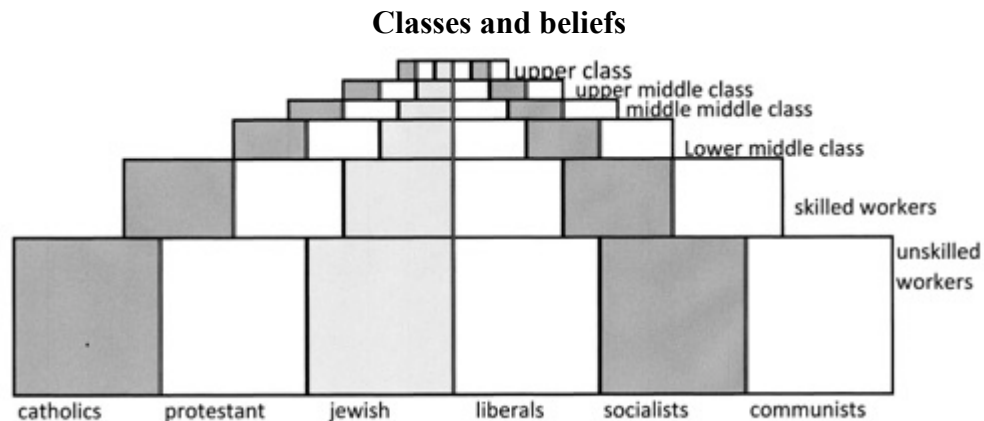
Emil Nolde

Hitler, like Stalin, declared 'Naturalism' to be state art.

National Socialists and Communists were sworn enemies, but artistically they shared the same preferences for athletically-built workers, cheerful blond peasant girls, and war rhetoric.

The Cold War

Like any war, the Second World War was a humanitarian and cultural catastrophe. And also artistic without any joy. The contrast with the liberation was great, the pre-war dictatorships had -although in Western Europe- been demolished, the horror of the Holocaust made it clear what a perfidious regime it had been. And Europe was largely in ruins and had to be rebuilt.



Until the Second World War, European culture was organised in a tight framework. Horizontally there were classes, built like a stair pyramid: the base was a large group of unskilled workers, above that a narrower group of low-skilled workers. The middle class was divided into the small, the ordinary and the upper middle class, and the (small) upper class had almost everything in control, democracy or no democracy. Vertically, society was divided into sections of belief: some were religious: Jews, Catholics, various Protestant churches, others ideological: liberals, social democrats, communists. All sections were very principled and determined to fight all the others. One was born somewhere within that framework in a demarcated field, determined by class and conviction, and remained imprisoned in it for a lifetime.

The liberation

Although in 1945 the German armies were de facto defeated by the Russian, in Western Europe America was welcomed as the great liberator. Soon it became clear, not only militarily, but also culturally. The classless society, material prosperity and informal manners of the Americans became the symbol of true freedom, supported by jazz music and Hollywood films.

Cold War 1945-1990

The 'Cold War' was an armed peace between two political-economic systems. On the one hand the 'West', i.e. Western Europe and North America with multi-party systems and a capitalist economy; on the other hand the communist 'East' with a one-party system and a party-led economy.

The Cold War consisted of two components: an arms race with the atomic bomb as the most terrifying threat, and a propaganda war. Ultimately, this war was limited to the latter - to mankind's fortune.

Modernism

The first decades of the post-war years saw a stormy upheaval in art and culture. Especially through advanced technical inventions, which promoted the distribution of the arts. Only the visual arts sought the opposite direction, ultimate primitivism, unbridled emotion and the primacy of raw matter.

The break with tradition

After the war it was perfectly clear to the European artist. What Hitler thought was right was wrong and vice versa. Hitler's 'Degenerate Art' was the only right one, the 'True Art'. And so everything Hitler ever praised was 'wrong' and reprehensible art.

It was overlooked that an inverted Nazi ideology is still a Nazi ideology. There is no such thing as 'right' and 'wrong' art.

But in the heat of renewal - and an optimistic belief in the future - no attention was paid to such details. On the contrary, tradition became an obscure concept; the past had to be forgotten and buried. The bourgeoisie with its conventions and etiquette was an oppression, freedom was the magic word.

The dismantling of art education

The artistic break with tradition was directed against 'Academism' (every form of perceptual art was now included) and Academic Art Education in particular.

The strictness of the 19th century education had long since been weakened: in the first half of the 20th century, most artists painted neither 'Academic' nor 'Modern,' but Impressionist and were also taught in them, but old nuclei such as plaster model drawing, education in perspective theory, anatomy and model drawing were still standing. Between 1955 and '65 all this was discarded and exchanged for Modernist values such as feeling and free handling of matter. This went rather rigorously in the ideological fire of those years: centuries-old plaster casts disappeared, along with a great deal of craftsmanship, into the waste container.

Education in Modernism focused on expression through matter: with fierce brushstrokes and a thick skin of paint. The expression of spontaneous feelings, beyond all the complexity of traditional art; the replacement of technical issues by personal insights. Not discipline but freedom, not teaching matters but feeling.

Art students loved it.

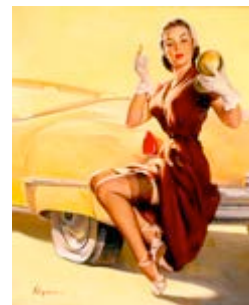
Visual culture



Norman Rockwell 1956



Coca Cola 1951



Elvgren 1950

At the same time, an unprecedented visual culture is emerging: photographs and illustrations in newspapers and magazines, comic strips, posters and placards in all possible places, right down to the motorway. Visual advertising is becoming more and more intrusive and is finally also nestling in new media such as television and - later on - the Internet and Social Media.

Informal art

The freer Impressionism seems to ease more than the strict rules of Academism, but when it comes to high quality, the opposite is the case: painting with free brushstrokes requires a great deal of virtuosity with paint and brush.



Rothko 1949



Newman 1948



Fontana, 1959



Kline 1959

It is this material aspect that will receive a great deal of attention in post-war art. Partly in an autonomous variant: the paint for the paint, the colour for the colour. Sometimes executed with knife cuts or with autonomous brushstrokes.

Informal art' is called retrospectively, a collective term for various directions that were in vogue at the time: colourfield painting, drippings, action painting, tachism, abstract expressionism, Cobra, material art, etc.

Non-perceptive (popularly known as 'abstract') art was held in high esteem, but strongly deformed representations were also just barely acceptable.

The ultimo primitivism

Freedom of art was paramount and everything was allowed, except everything NOT allowed: aesthetics, poetry, realism, in short, about the entire European artistic history.



Jorn, 1946



Gottlieb, 1947



Constant 1949

Intellectualism was also suspect, the artist was supposed to stay close to the brainstem, an undescribed soul, filled with pure emotion, without any notion of history.

Technique, tradition, aesthetics, Academism, they were curse words alike. Like bourgeoisie, the artist had to live as a Bohemian, preferably in Paris.

It was a lifestyle that appealed to many, while the required technique seemed feasible.

On the one hand this art caused a lot of scandal among the general public (which was seen as an advantage) on the other hand it also attracted many small to non-talented people. Both movements ultimately led to inflation of social respect and appreciation for art.

And with it, a decline of the market.

Unbridled emotions

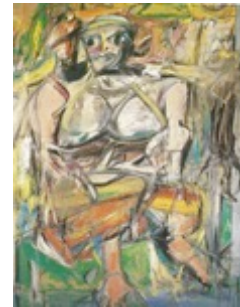
The ultimate expression was sought through fierce handwriting and a simplified representation (Picasso had recommended the child's open-mindedness as the artistic norm). Everything now revolved around 'feeling,' this in a limited sense, by the way, because not all feelings were allowed. Every form of sentimentality, for example, was out of the question; love, poetry and beauty were also suspect. Passion, despair, aggression, immoderation, brutality, these were the intended expressions.



Appel, 1948



Gotz 1947



De Kooning, 1952

The raw material

And the material was no longer seen as a tool, but as a goal: the skin of the painting as the essence of painting, all the rest were additions and were superfluous.



Burri, 1953



Pollock, 1946



Wagemaker, 1960

Material art was made with all possible materials (paint, plaster, straw, clay shards, objects) and was seen as a transition to sculpture - particularly relief art.

The 4 phases in Cold War Art

First phase: 1945-'55

The first decade after the war was dominated by major social reforms, at least in Western Europe. In some countries communist parties had grown, in others social democratic parties, and new social structures were emerging: old age pensions, benefits for the unemployed, and help for the socially weaker. But also general health care, more general access to higher education, and so on.

Attention

At the centre of the attention mechanism were the museums of modern art.

These had already come into being in the first half of the 20th century. One of the oldest is the 'Stedelijk Museum' in Amsterdam, which began collecting 'modern art', including Braque, Chagall, Kandinsky and Picasso, as early as 1909. The 'Museum of Modern Art / MoMa' in New York opened in 1929 with an exhibition of Van Gogh, Dali, Gauguin, Cezanne and Seurat; Paris followed with the 'Palais de Tokyo' in 1937.



Guggenheim museum New York, 1959



Guggenheim museum Bilbao, 1997

Museums of Modern Art grew rapidly in number and influence after 1945. The emphasis shifted from collecting to alternating exhibitions, thus supplanting the art trade as a leading authority.



Heinz Mack, Documenta 1964



Roy Lichtenstein, Biennale Venetie, 1966

In addition to exhibitions in museums, there were major events: the most important are: the Venice Biennale, every two years since 1895, and the Documenta in Kassel, every four years from 1955, Museums and events took over the role of the 19th century 'Salon de Paris', but on a global scale.

Propaganda

The 'Cold Propaganda War' returned to the distinction between 'right' and 'wrong' or 'degenerate' art of the Nazis. Already in the interwar period this led to theoretical glorification - especially in America - of Hitler's despised experiment in form, which was renamed Avant Garde, the vanguard of the art of the New Age.



Rockwell *The connoisseur* 1962



Komar & Melamid *The origins of socialist realism* 1982

Socialist Realism



Karpov



Samochmalov



Koulikov

The communist Eastern bloc adhered to the European style tradition.

Thus Modernism became a symbol of the freedom and innovativeness of the "Free West".

The "Socialist Realism" of the Soviets - and everything that resembled it - was the art of the enemy.

Modernism



Pollock



Newman



Rothko



Kelly

CIA

Shortly after the war, there was strong political steering: a former CIA intelligence officer, Donald Jameson, explained it as follows:

"It was recognised that Abstract Expressionism was the kind of art that made Socialist Realism look even more stylised and more rigid and confined than it was. And that relationship was exploited."

The CIA initiated (and financed) exhibitions such as *'Masterpieces of the 20th century'* (1952), *'Modern art in the United States'* (1955) and -in all major European cities- *'The new American painting'* (1958-59).

Piquantly, the CIA had to operate against its own public opinion; American president Harry Truman put it as follows: *"If that's art, then I'm a Hottentot."*

Second phase: 1955-'65

For centuries, printed books, prints, magazines and newspapers determined the dissemination of text and image, of knowledge and the development of insight and taste.

With the rise of modern communication media, music, dance and theatre also became widely accessible and thus participation, both active and passive.

The rise of the media

The rise of modern media began before the war with the radio, which spread music and text (including radio plays) to a wide audience. The record player had already been invented in 1877, but only took off after the introduction of the 45 rpm vinyl record in 1950.



Radio 1930



Record player 1950



Transistorradio 1958



Television 1960

A breakthrough was the invention of the transistor around 1956: the portable radio contributed rapidly and worldwide to the distribution and consumption of popular music: both Jazz and Rock 'n Roll. From around 1960 onwards, television became commonplace: in addition to music, film, theatre and dance now appeared in almost every living room, night after night.

Rock & jazz

The Rock 'n Roll came from America, just like Blues, Bebop and Cool Jazz. The music marked ages and social groups: the working class youth danced to Rock 'n Roll, boys wore leather jackets, girls pettycoats.

The bourgeois youth listened to Miles Davis, John Coltrane and Thelonious Monk and dressed in denim suits. Their 'bible' was a book by Jack Kerouac, "On the Road" a glorification of the rough and unadjusted life of the 'Beatnik'.



Rock 'n Roll



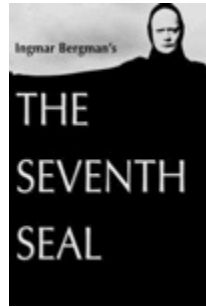
Beatniks

In addition, a lot of influence came from France: chansons by Edith Piaf, Gilbert Becaud, Jacques Brel, existentialist literature by Sartre and Camus, Nouvelle Vague films by Godard, Chabrol, Truffaut, Malle and so on.

At the time, there were many leading filmmakers in Europe: Fellini, Visconti, De Sica, Pasolini, Bergman, Bunuel, and many more. They distinguished themselves from Hollywood films by both special cinematic and dramatic qualities.



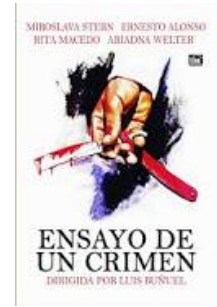
Jean-Luc Godard, 1960



Ingmar Bergman, 1957



Federico Fellini, 1963



Luis Buñuel, 1955

Much was also happening in the visual arts: in addition to the temperamental matter of the first generation of Modernists (in line with Expressionism), forms of anti-art as a statement and in performance (in line with Dadaism) revived.



Piero Manzoni, Artist's shit 1961



Yves Klein, Bodymerge, 1958

Postmodernism

Postmodernism is a movement in philosophy that is diametrically opposed to the propositions of Modernism:

According to the Modernists, knowledge is the basis of science. According to the Postmodernists, there is no unambiguous path to reality: man is irrational, his thinking is just as irrational.

According to the Modernists, knowledge leads to universal principles and truths. According to the Postmodernists, every knowledge is a thought construction: a universal truth does not exist.

According to the Modernists, set goals can be realized. Progress results from a rational process. According to the Postmodernists, progress is a relative concept, moreover subject to complications in reality.

Postmodern art



Jeff Koons 1984



Andy Warhol 1964



Keith Haring 1985

In the visual arts too, Postmodernism is a reaction to radical post-war modernism. It questions the 'truth,' 'purity' and 'authenticity' of the 'Modernists' and opposes this with eclecticism and irony.

One of the consequences is that visual expressions that were considered inferior in Modernism, e.g. kitsch and graffiti, now acquire museum status.

Focal point America.

In the mid-1960s, the 'global focus of art' shifted from Paris to New York. It confirmed the cultural hegemony of the United States of America over ancient Europe.

This dominance stretched from the film industry to the music industry, from television series to the visual arts. The vast majority of pop music between 1965 and '75 came from the USA, as did the daily supply on television.

And the visual artist who wants to be part of the scene no longer moves to the French capital, but to 'The Big Apple'.

Third phase: 1965-'80

There are two movements going on in society at the same time in this era: a materialistic and an idealistic one.

As a result of increasing prosperity, a wasteful society is developing floating on disposables, bio-industry, fast food, mass communication and mass tourism: the consumer society.

At the same time a revolt against the old bourgeois structures begins, driven by an idealistic pursuit of world peace, equality and personal freedom.

Popart



Oldenburg 1962



Warhol, 1962



Liechtenstein 1964



Wesselmann 1964

In the popularization of culture, the United States had an advantage over Europe. Mass culture also took shape there in the visual arts.

Popart was an abbreviation of 'popular mass culture', introduced in 1949 by a British critic, Lawrence Alloway. The movement opposed expressionism and abstraction and attracted worldwide attention in the 1960s.

The revolt

The social reforms of the 1950s were followed in the 1960s by a revolt against the old social structures of classes and beliefs

This revolt was partly politically inspired (e.g. the Vietnam demonstrations, against the American-Vietnamese war), but mainly cultural.



Greasers dancing in the street (Amsterdam)



Dam sleepers (Amsterdam)

It was about participation in education, business and other organisations, rejected the class structure and turned against the ideological and religious 'sections' of society.

This revolt can be read in the youth culture, because the youth played a major role, so large, in fact, that there was spoken of a generation gap between young and old.

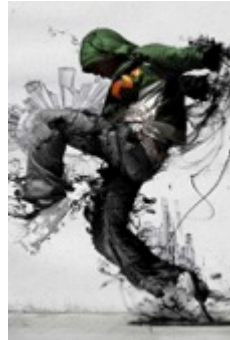
In the 1950s and 1960s youth culture still had strict social divisions, but from the 1970s onwards youth culture was split into 'identity groups', with music in particular as a distinguishing factor. Hippie, Punk, Hip-hop, Gothic, Hipster were formed across social dividing lines.



Hippie



Punk



Hiphop



Gothic



Hipster

The dismantling of the class society

After the war, it was not only prosperity that broadened, it was even more important that higher education became increasingly accessible to the 'lower classes' (which were thus moving up in ever greater numbers). In the period between 1965 and 1975 a worldwide revolt took place, which can be described as the dismantling of the class society.



Bourgeois culture was also a target: the restrictions of outer formality were exchanged for a striving for demarcation and the removal of taboos.

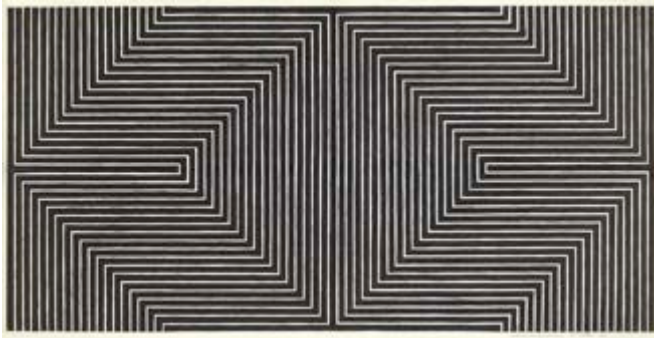
This led, among other things, to more relaxed manners, freer sexual morals and a coarser use of language.

The Zeitgeist

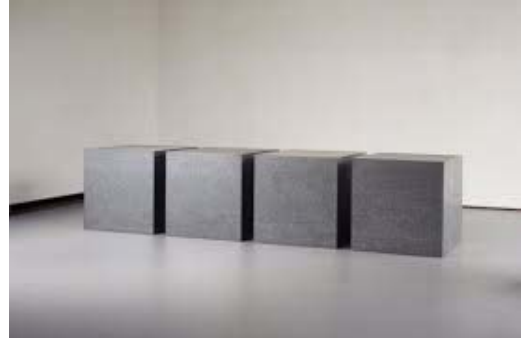
By the way, around 1970 there lived in the museum world a very own version of 'the Zeitgeist'.

In their view, this was represented by 'minimal art'.

This was art that resorted to geometric forms, in line with 'Cubism', 'Constructivism', 'De Stijl', etc. And also the aesthetics of simplification, of emptiness.



Stella 1968



Judd 1973

The amateur art



De Werkschuit, Amsterdam 1950



SKVR, Rotterdam 2019

Another cultural development of significance in those years is the growth of amateur art practice. Dilettantes have always been there. The early academies, in the 17th and 18th centuries, could not even survive without them, mainly thanks to their contributions. Some dilettantes even reached a professional level.



Free expression



From the 1950s onwards, special institutions for amateur art were created, initially on a small scale, but from the 1970s onwards it took on a high expansion.

Used are examples from official art: direct representation of emotions through primitive manual and material use: the 'free expression' By far the majority do this exclusively for pleasure. A small part is ambitious and rubs up against professional art - which, in the case of free expression, is also achievable for many.

Conceptual art

Both the museum world and art education saw that the "Free Expression" made the boundaries between amateur and professional art very thin. In addition, the possibilities of matter as an art form were exhausted: even more abstract than a white canvas was not possible. Or it did not need to be a canvas, and so we entered the field of conceptual art.



Kienholz, installation, 1972



Christo, installation, 1972

Attention shifted to initiatives such as performance (theatre-like performances, but without a storyline), installations (unusual interiors and reconstructed situations), land art (interventions in the landscape), video art (films, also without a storyline, deliberately unprofessionally filmed) and loose objects or images that illustrate an idea.



Smithson, landart, 1970



Nam June Paik, tv-buddha, 1974

Conceptual art is all about the idea, not about design, material or technique. The word is more important than the image. Conceptual works of art are therefore accompanied by extensive texts.



Marta Minujin, performance, 1965



Abramovic, performance 1980



Josef Beuys, installation, 1969

Fourth phase: 1980-'90

The revolt is followed by the restoration. In the 1980s, materialism triumphed over idealism. Society became accustomed to - and spoiled by - all prosperity. Neoliberalism gained ground and slowly but surely the achievements of the welfare state that had been fought in the 1950s were fought over.

The canonisation

In art, too, in the 1980s, dynamics gave way to stagnation.

The idea of experimentation and renewal faded, conceptual art became a dictate and fell into repetition.

The lack of dynamics is visible in the quality: the early installations by Kienholz and Christo, the interventions by Smithson, etc. were impressive and convincing, the reprises of the followers are much less so. Originality is difficult to imitate as it were.

The very first -sarcastic - statement about the role of art in society, Marcel Duchamp's urinal, has been imitated countless times after 1917 in all possible forms and variants, but as a statement it has never been equalled, not to mention surpassed.

Underground realism

And of course traditional figurative art was also made after the war.

In Western Europe, certainly in the Netherlands, this was, at least officially, little appreciated - despite that (or precisely because) there was a large audience for it.



Wyeth 1948



Willink 1952



Freud 1973

It was only after 1990, after the fall of communism and the end of the Cold War, that museum attention to tradition and realism reluctantly resumed. The subsidizing government is keen to see this happen, not least because it attracts large numbers of visitors.

Reversals of values

The problem of (Post)modernism is not that new ways and forms have been sought and found. That can only be seen as an enrichment. The problem is that art became trapped in ideological frameworks, in which all values in art were reversed.

Market reversal

Since museums of modern art are the driving force, the market mechanism has been reversed. For the art dealer, market demand played the main role; the dealer was able to influence it a little as an advisor, but remained dependent on demand, thus also on fashion.

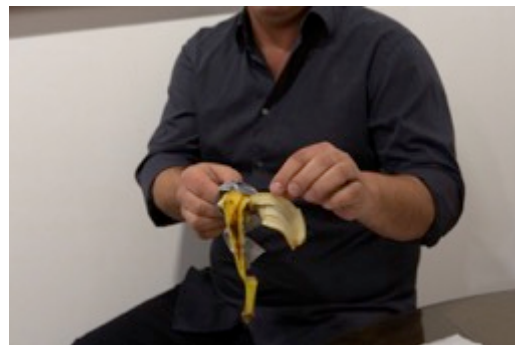
For the curator employed by a museum, a work of art is part of an exhibition, not something with a permanent public function or autonomous commodity. The exhibition is about the statement, the underlying art theory (and this is also often based on fashion).

In short, theoretical and ideological thinking took the place of the laws of supply and demand in both the commissions and the free market. The market has thus been turned around: ideology became a guiding - even monopolistic - force that created (limited) demand.

Speculation market

But a reverse market is just as much a market, with similar mechanisms.

Museums of modern art serve as hallmarks - a status they actually derive from their predecessors, the museums with collections of old masters. An artist who is included in the circuit of museums of modern art increases in value considerably.



This led to a new market: in addition to the commissions market, the lovers' market and the investors' market (in old art), an active speculation market arose.

Investors saw that art is one of the few trading objects in which profits of hundreds, even thousands of percent are possible. Works of art that are purchased for tens of thousands can yield ten to a hundred times as much with good marketing.

Museums, especially in America, are highly dependent on private financiers.

Ideology and speculation have come together in an iron front of closed circuits, conflicts of interest and nepotism (both with private and community funds).

Incidentally, this is not new. Already in the 17th century a similar market arose in the Netherlands around the trade in tulip bulbs, and in the 18th century the 'wind trade' flourished with worthless shares. That even has a name: 'Emotie-economie'.



Hendrick Pot, Tulpomania, 1640



John Law, Founder of the 'Mississippi-companie

Reversal of art politics

In political terms, the left stands for warm-hearted, empathic, tolerant, socially engaged, supportive of the weak, selfless - but also emotional, naive, with a penchant for security and bureaucracy; the right stands for cool, intolerant, focused on personal gain, the law of the strongest and selfish - but also for practical, worldly, with daring and successful entrepreneurship.

In this terminology, the functioning of the cerebral hemispheres is reversed. The terms are in fact derived from the ranking of seats in the first parliament after the French Revolution and not - as is more often the case in politics - on the functioning of the brain.

The terminology of progressive thinking runs right through this, in which 'conservative' means stagnation (a static tradition) and 'progressive' progress (the dynamic tradition). To complete the confusion: the notion of tradition is taboo in all camps, left-wing communism is known as conservative, right-wing capitalism as progressive. In the ideology of the arts, these terms are used as they happen to come in handy.

The political goal should be to promote the flourishing of art in society.

Bloom goes far beyond economic gain and prosperity, it is about cultural deepening, about nature and character, about the nuclei of a society. Something that concerns both 'left' and 'right', just as in the brain, is after all about the interaction of opposites, which can influence, inspire and stimulate each other.

Clique-policy

Governments do have some idea of this, there are even ministers with 'Culture' in their portfolios, but there is no concrete policy. Because of the myth that one should have a special understanding of art, all policy is handed over in advance and left to those who are supposed to have that understanding.

Of course, tax policy can be placed in the hands of taxpayers, or road building can be left to contractors, but the results are then predictable. The same is true in art.

Stakeholders then form cliques, who do everything in their power to perpetuate and defend the position they have acquired. If these cliques are able to maintain themselves through a system of self-appointment, their position is even inviolable.

And because a lot of money is involved at a certain level, this is asking for corruption.

The reversal of intrinsic values

Throughout the centuries, works of art or art movements were provided with theories, sometimes by philosophers, sometimes by the artists themselves. But after the 1960s, with the rise of conceptual art, a reversal took place: no longer did works of art give rise to a theory, but the theory had become the work of art, accompanied for form by some illustrative material and, above all, many pages of explanatory prose.

Borderline art

In the Belle Epoque, some artists explored the boundaries of art in form and composition. They discovered that every good painting is also a good abstract painting. They found new ways of expression through exaggeration, distortion or simplification of forms. They invented new, non-prismatic colour schemes to intensify expression. They experimented with skin of paint, brushstrokes, or weathering. And shearing along the borders they found many extremes from Constructivism to Expressionism.

During the Cold War all of this is repeated in a more extreme, but in principle not different, way of working. The goal remained the exploration of borders.

Theories

Influential theorists of Modernism were the Americans Alfred Barr ('Chart of Modern Art', 1936) and Clement Greenberg ('Avant Garde and Kitsch', 1939).

They preached a line of development with an almost biblical genealogy: Monet won Cezanne won Picasso won Mondriaan won Pollock, roughly in that style. Each step would be an improvement on the previous one.

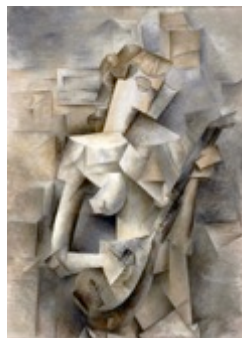
According to this logic, Jackson Pollock would be a considerably more highly developed artist than Claude Monet.



Monet 1870



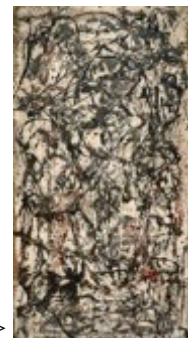
Cezanne 1892



Picasso 1910



Mondriaan, 1929



Pollock 1947

But artists are not at all engaged in any art-historical causality. One is inventing this, the other is busy with something completely different, a third can be brought up with ideas by both, while a fourth is throwing them far away.

Kitsch

An intellectual discourse followed in which - name of freedom - art was once again divided into 'right' and 'wrong' art. This discourse used little or no arguments, but made use of propositions. As a rule, these were mockery, imputations and insults. Everything that did not fit into the domain of modernism was dismissed as 'kitsch'.



Peder Balke



Louis Douzette

For example, natural phenomena such as moonlight or sunsets were declared kitsch.



Joseph Farquharson



Herman Herzog

As well as herding cattle, or beautiful nature scenes in general.



Hans Zatzka



Alexandre Cabanel

And from the human emotions, everything between sweet and sentimental was rejected as kitsch.

The reversal of formal values

Kunst stond eeuwenlang bekend als een moeilijk te veroveren vak, waarvan de beheersing For centuries, art was known as a difficult subject to conquer, the mastery of which was reserved for only a few very talented people, who also had to undergo a tough training. But from the second half of the 20th century onwards, skill was seen as a superfluous, even suspicious concept.

Reversal of knowledge transfer

The principle of 19th century academic training was the professional skill: the more perfect the better. Within this, little or no attention was paid to personal identity. And in the art of the 20th century, that identity came to come first.

But it was not only the purpose of art education that was reversed, the didactic model as well. Previously, the initiative lay with the tutor, who offered the student his knowledge, but this was now shifted to the student who offered his pieces of work to the tutor, who then provided them with substantive commentary - which was sometimes difficult to distinguish from a private opinion.

Conceptual art also changed the artists' lifestyle. The growling, sniffing primeval man of the 1950s was succeeded by a very eloquent generation, who managed to put any idea into words with verve.

Art education adapted to this, although nothing changed in the methodology: Only the discussions took much more time.

Educational concept.

The educational concept also rotated 180 degrees. After the switch from the 'outer' to the 'inner', the subject matter now revolved exclusively around that identity. Art, knowledge, professional technique had become irrelevant. Art academies became dream factories. The curriculum revolved around a personal lifestyle, not a social function, not a social demand or market, not a social perspective.

The latter was already relative in traditional art anyway: Rembrandt went out of fashion and went bankrupt, Van Gogh sold one painting during his lifetime, the myth of the poor artist is well known.

But there was a market, Rembrandt was also successful and above all, there was always a middle class of artists who could make ends meet.

In conceptual art it is all or nothing, because the 'Museum Market' is very limited.

Of the many tens of thousands of art students who are trained for that Museum Market, only a few hundred are covered. The rest are dependent on the traditional market, in fact as autodidacts.

This is defended with the (romantic) proposition that art is something that is outside or beside the economic system. A sympathetic idea, but not every artist knows how to survive outside the economic system.

Art education is well aware of this and has been searching for decades for an alternative social meaning and function. As a rule, they find it in the assumption that conceptual art creates a better world (from better interpersonal relations to world peace).

The standard of ineptitude

After art education, at least in the western world, broke with tradition in the 1950s, incompetence and ineptitude became laudable artistic goals.

The question then, of course, is whether in a rapidly changing society with the expansion of the middle class and the rise of the mass media, ineptitude is an advantage or a disadvantage, or a logical consequence. In music, for example, we see that although pop music is much less complex in construction than classical music, it knows how to reach millions of people and can also enrapture them.

The latter is not the case in contemporary visual art, on the contrary, the masses have turned away from it, there is even a great loss of respect to indifference. Modern museum art functions for a relatively small, conditioned audience.

But a large public does come across museum presentations of, for example, 19th century Academic painting - which has remained invisible for a long time.

The charm of the clumsiness

Paintings by Rousseau le Douanier were much appreciated by then 'modern' artists. Although they were somewhat clumsy (while Rousseau imagined himself to be a true Academic artist). Clumsiness also has charm, but in post-war Modernism, driven by aversion to bourgeois Academism - and by laziness - it has become the standard.

It is not understood that Rousseau's paintings show a bizarre world, which has been moulded into a very adequate form precisely because of this ineptitude. But at the same time there is also a magic that is the result of an academic technique: layered painting.

Where that magic is lacking, an clumsy painting is never more than an clumsy painting.



Rousseau le Douanier, 1897



Grandma Moses, 1944

The fallacy that was made after the war meant that expertise would no longer be necessary, because it would only stand in the way of spontaneous emotion. That is why (post)modern art education begins with a direct focus on the artistic end goal, expression, neglecting all the necessary skill and ability to convincingly achieve that goal. We are now a few generations further on, teachers in art education don't know any better for a long time, because they themselves have been brought up this way...

The reversal of distinctive values

A curious effect within the attention mechanism was that many artists reversed cause and effect.

Originally, a work of art was distinguished from others by special characteristics, for example because one artist was better than the rest. But distinctive value is no longer seen as an effect, but as the goal, the only thing that must be pursued. Here are some examples:

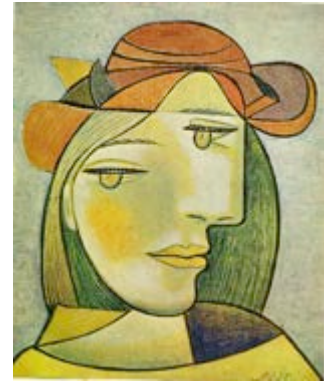
Your own style



Rembrandt 1654



Van Gogh 1889



Picasso 1938

There are artists who are recognized by a fairly broad public at first sight with name and surname: Rembrandt, for example, or Van Gogh, or Picasso.

In Modernism, such a striking 'own style' became a must for the artist, often heading for the convulsive.

It was overlooked that the small masters made up the majority of artists everywhere and at all times.

Not unique geniuses, but of a high visual quality.

Attention value



Da Vinci 1492



Michelangelo 1510

The work of great artists quickly attracts attention, has a great 'attention value' called that in the world of advertising. Sometimes so much so that their work becomes regular icons in the same advertising.

In post-war Modernism, many artists strive for that attention value instead of the intrinsic, the art value. In retrospect, this leaves nothing more than a gimmick that briefly attracts attention and is quickly forgotten.

Succes de scandale



Le déjeuner sur l'herbe, Manet 1863



l'origine du monde, Courbet, 1866



Duchamp 1966

Manet's '*Dejeuner sur l'herbe*' aroused scandal. The Realist Courbet grossed up in scandals; the first exhibitions of the Impressionists aroused scandal; Marcel Duchamp aroused scandal. Scandals are, of course, an attention-grabbing value in themselves. Many artists were looking for the scandal in a pioneering and taboo-breaking way. Until populist TV programmes took over from them.

The primacy of incomprehension

The appreciation of art is largely based on expectations. Art that does not fulfil these expectations can - at least initially - encounter incomprehension. This happened to the Impressionists, Van Gogh, and finally to all experimental art forms in the Belle Epoque. After an incubation period, that understanding broadened by itself. After the war, a number of artists - and curators - took the view that good art should therefore be incomprehensible to the general public and should only be accessible to a small, educated elite: in other words, one had to have an 'understanding' of art.



That is why biennials have been showing variations on the same thing for decades and museums of modern art have become predictable and boring: instead of focusing on the advantages of the Salon de Paris of yesteryear: stimulating a flourishing art climate, they limit themselves to the drawbacks: the one-sided adherence to conditioned forms.

The digital age

With the end of the Cold War, we see two developments at the same time: on the one hand, a public reevaluation of the European tradition and especially of Academism. Exhibitions of late-19th century artists are going through a storm.

On the other hand, the entrenchment of Postmodernism as 'The True Faith', special developments no longer occur, repetitions do.

The idea that movements in art can coexist, influence each other and put tension on each other is not yet accepted by governments and their institutions such as museums and art education.

The digital culture



Apple classic 1990



iPhone 2007



iPad 2010

The latest breakthrough is the computer, followed by internet, smartphone and tablet, with which culture consumption has become a 24-7 affair.

Digital techniques and the internet are dismantling at lightning speed. World companies like Kodak are falling over, film and music industry have to adapt to the mass downloading of their products. Publishers are switching to e-books, or books 'on command'.

And above all: every citizen suddenly has a chance of world fame with a 2-minute film.

But there is also increasing volatility and cultural flattening, sentences on the internet cover no more than one paragraph, films last one minute. In culinary terms: art as fast food: fastart (to be abbreviated to 'fart'). And here, too, the range is the main goal (numbers of likes or followers). Society is flattening and banalizing at a rapid pace.

There is only one solution: the quality of the supply has to go up, i.e. the suppliers, the artists have to go into depth again.

The Resurrection

The 21st century is radically different from the 19th. Social structures, techniques, knowledge, means of communication have changed revolutionarily and with them social views, needs and insights.

But as Picasso's bull shows: the essence, the nature of man has remained the same. We have not substantially changed in the experience of love or sorrow, we still quarrel, wage war, try to thwart each other or want to enrich ourselves, whether or not at the expense of others.

The step back

After the fall of the 'Berlin Wall' in 1989, the enemy image that clung to perceptual art disappears and we see a revival of classical tradition. Development in art is cyclical: rise, flowering and decline.

The period of rise starts strict, and gradually develops into greater freedom (the bloom). Neoclassicism began with strict elevation, counter-movements in the 19th century provided earthly freedoms, after which Academism lost itself in frivolities and was replaced by new forms.

The decline can be interpreted in two ways: becoming decadent (the market variant), or getting stuck in canons (the -para-religious variant).

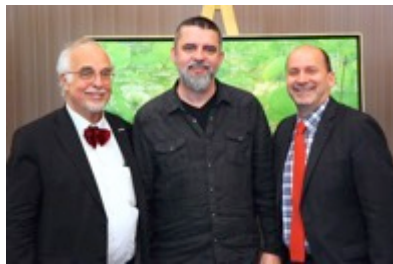
When art falls into decay, it returns to its origins.

(Post)Modernism ended after a few decades in self-copying behaviour, firmly rooted in canons. That is why artists now return to examples from the past for a new start.

Movements

Therefore, in the first half of the 21st century, there are several movements in the West, in addition to the official Museum culture.

Movements in the West



TRAC 2018, Leeuwarden, NL Tom Hageman, Michael Pearce, Peter Trippi, TRAC2019, Ventura, Cal. USA

Artists - and some curators - are in dialogue. In 2012, art teachers at 'California Lutheran University' USA (Michael Pearce and Michael Adams) organized an international conference: 'The Representational Art Conference' (TRAC). It was held in Ventura, California, USA and was repeated in later years. in California, in Miami, Florida, and in Leeuwarden, the Netherlands.

Participants came from all over the world. There were dozens of guest speakers, hundreds of academic papers were submitted and discussed, numerous demonstrations were given per conference, and exhibitions were organized.

Movements in the East

In Eastern Europe, traditional training has never left. There, classical forms are used to search for contemporary concepts.

Leading courses include the Hochschule für Graphik und Buchkunst in Leipzig. In Russia, the Repin academy in St. Petersburg and the Surikov academy in Moscow. In China there are a dozen top academies. The 'West' is falling behind.



Ikenaga Yasunari, Japan Andrej Remnev, Russia Lee Böhm, Germany Zhang Honhnian, China

Traditions

Tradition is embedded in societies, in the upbringing of children, in religious backgrounds, and so on. Cultural identity is an inevitable conditioning. Some contemporary art follows its 'own' tradition without imitating the past.



Henk Helmantel, NL



Wen Ji, China



Eugene Titov, Russia



Batarzorig Batjargal, Mongolia



Ray Morimura, Japan



Emma Masenga, Congo



Bobur Ismoilov, Uzbekistan



Marc Kouame Kourassi, Cote d'Ivoire

The Intrinsic Resurrection

In terms of content, all movements from the 19th and first half of the 20th century and sometimes even earlier. After all, shapes change, not content.

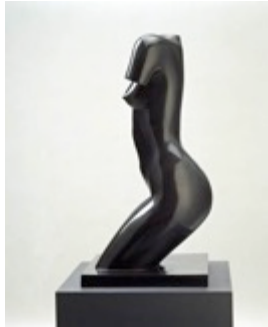
Movements

There is a return to Neoclassicism and Academism. 19th century painters such as Gerome, Bouguereau and Cabanel are currently icons - certainly in America.

Classicism



Herman Tulp NL



Eja Siepman van den Berg, NL



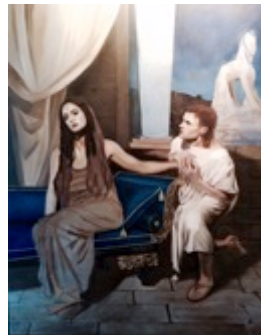
Roberto Ferri, Italy



Margot Homan, NL



John Currin, USA



Eric Armusik, USA,



Rob Gutteridge, Australia



Barry X Ball, USA

Romanticism

Romanticism has also returned.



Odd Nerdrum, Norway



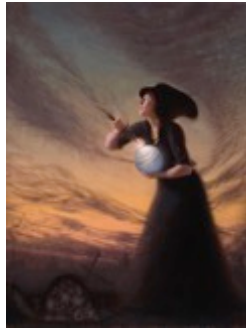
Conor Walton Ireland



Javier Marin, Mexico



Lin Baogang, China



Mica Pillemer, Australia



Tilo Baumgärtel Germany



Eddy Roos, NL

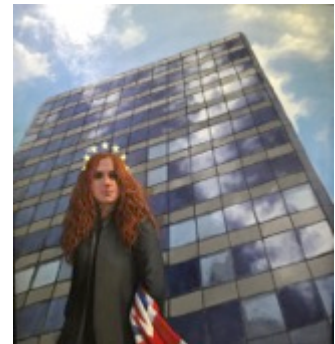
Engagement



Max Ginsburg, USA



Rigoberto Gonzales USA



Jennifer Sendall, UK

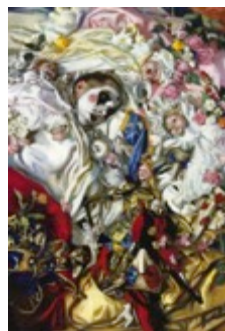
In addition to sentiment, there is also room for committed realism

The image of man

In addition, contemporary realism is concerned with people, in all kinds of variations.



Daniel Gamelas, Portugal



Teresa Oaxaca, USA



Michael Borremans, Belgium



Lotta Blokker, NL



Eline Cerla, UK



Igor Morsky, Russia



Francien Krieg, NL



Roman Zaslouov, Belarus



Lili Hill, Germany



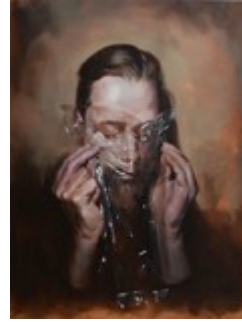
Minli Gao, China



Johannes Grützke, Germany



Alfo Giurato, Italy



Radu Belcin, Romania

Imaginations

In line with Symbolism, Surrealism, Magical Realism, Fantastic Realism, the imagination in art has blossomed again. This in all kinds of variants, with religious or social references, free fantasies, crossovers with exotic cultures,



Regina Jacobson, USA



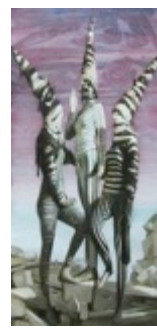
Rein Pol, NL



Pamela Wilson USA



Matthijs Røling, NL



Michael Pearce, USA



Carl Dobsky, USA



Olga Suverova, Russia



Alexandra Manukyan, USA



Ivan Sagita, Indonesia



Tom Hageman, NL



Nicola Samori, Ital

Genres

All possible genres are back again, in the widest possible variety

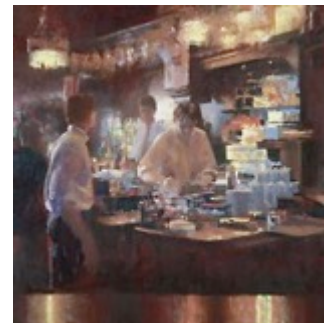
interiors



Douwe Elias, NL



Jordi Diaz Alama, Spain



Peter Hartwig, NL

Still lives



Joke Frima NL



Kenne Gregoire, NL

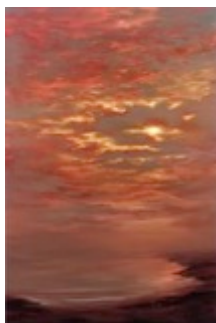


Olga Antonova, USA



Lorena Kloosterboer, NL

Sunsets



Cheryl Kline, USA



Heiner Altmepfen, Germany



Jan van Loon, NL

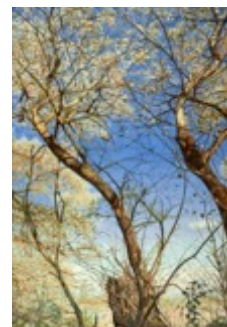
Landscapes



Hans Parlevliet, NL



Jangzhe Piao, North Korea



Gezien vd Riet, NL

The Formal Resurrection

Since the first photograph, there has been a mutual relationship between art and photography. Artists made use of photographs at an early age (although often sprawled) and photographers focused on rules of composition and clair obscur that were built up in painting.

Photography



Garry Winogrand, USA



Ed van der Elsken, NL

The advantage of photographs is that they reproduce a scene exactly in the blink of an eye. For capturing moving images, the camera surpasses the eye and is certainly useful as sketch material for landscape painters.



Philip Lorca Dicorcia, USA



Erwin Olaf, NL



Mark Engelen, NL

The disadvantage is that the camera cannot analyse, it records light and shadow, whether or not in colour. Nor can it compose freely and certainly not interpret or characterise.



Nilüfer Demir



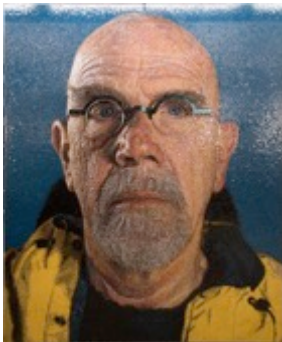
John Moore

On the other hand, a good photographer, with a good eye for composition and atmosphere, is capable of taking an iconic picture - which can influence world opinion. Anyway, like paint, the camera is a tool for expression: a good photograph does that better than a bad painting.

Photorealism

The literal repainting of photographs seems a superfluous effort, the image is already there, unless something special is added.

That is the question in many photorealistic art. There are various techniques: the copying of a photograph still offers a chance for its own interpretation, at least when it is deliberately sought. The image can become more intense. When a projection is repainted, that chance is smaller, and especially when a print is repainted.



Chuck Close, USA



Richard Estes, USA



Gottfried Heinwein, Austria

Knowledge transfer

So far, art academies have operated in extremes: in the 19th century in rigid discipline, a century later in rudderless freedom; a good education is somewhere in between.

19th century art education offered both opportunities and limitations. So did (late) 20th century art education, but the other way around (earlier possibilities became limitations and vice versa).

It is not up to an educational institution to propagate one or the other style direction or artistic ideology. This is called indoctrination, because every direction is legitimate.

Skills, technique, mastery, is a prerequisite, but not a goal. That is why art education must pay attention to both the necessary skills, mastery, and the personal abilities, talents and possibilities of the student. Education must provide a solid foundation, the necessary tools and may both criticize and stimulate the student. It is then up to the - well prepared - graduate artist to determine what he or she does with it.

The experiment of the 21st century lies in synthesis: how do we create interactions between old techniques and new insights? To begin with, by treating all movements as equals and stimulating interaction from there.

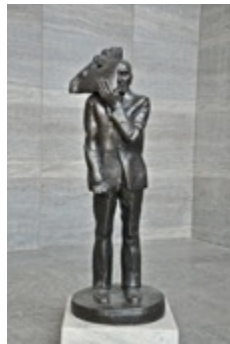
Leipziger Schule

Around the end of the 20th, beginning of the 21st century, an art education in the former East-Germany gained worldwide success. The "*Hochschule für Grafik und Buchkunst*" in Leipzig became the founder of the "Leipzig School".

Teachers such as Hans Meyer-Foreyt, Bernard Heisig, Wolfgang Mattheuer and Werner Tübke combined the techniques of Socialist Realism with a new visual language and created a winning team: the "*Neue Leipziger Schule*" became a worldwide success.



Werner Tübke



Wolfgang Mattheuer



Bernard Heisig



Hans Meyer-Foreyt

A special feature is that it is not a defined style direction, two movements are distinguished: The 'Formstrenge, nüchtern-sachliche' (strict in form, sober and businesslike) and the 'Expressiv-leidenschaftliche' (passionately expressive) in which we effortlessly recognize the contradictions between Florence and Venice, between Poussin and Rubens, between two hemispheres of the brain. Within one institute.



Neo Rauch



Michael Triegel



Aris Kailaizis



Peter Schnürpel

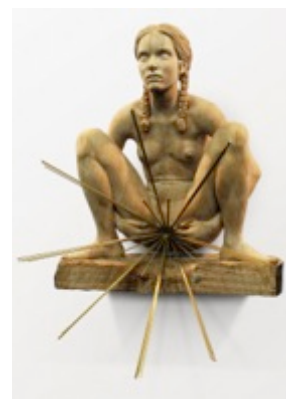
The 'Leipziger Schule' has now delivered several generations of artists. But also elsewhere in the world artists have gone in search of synthesis:



Wim Jonkman, NL



Olga Wiese, NL



Elisabeth Stienstra, NL

Artist initiatives



Barcelona Ac. of Art, Spain Laguna College of Art, USA Rob Gutteridge, Sch of Class Realism, Australia

Artists around the world are once again focusing on craft and are establishing specialised - private - art academies in this field.

In 1983 Ruud Wackers started the 'Wackers Academy' in Amsterdam and in 1991 Daniel Graves started the 'Florence Academy of Art'. There are now several dozen such private academies in Europe and around 60 in North America.

Most of them focus on 19th century Academism, with the '*Course Bague*' as a guideline.

Netherlands

A driving force behind the resurrection in the Netherlands was Diederik Kraaijpoel. Artist, publicist and from 1961 teacher at the Minerva Academy in Groningen. It was mainly thanks to him that teachers such as Matthijs Röling and Wout Muller were recruited, who educated new generations in the 70s and 80s, thus -although here- bridging the gap in tradition.

Kraaijpoel published books in which he took (Post)Modernism to heart: 'De Nieuwe Salon', 'Was Pollock colour blind' and 'Reputations'.

They were condemned, but had an effect.



Diederik Kraaijpoel



Matthijs Röling



Wout Muller

Later, the (private) Classical Academy in Groningen experimented with a multiple educational formula - until the education there was taken over by a group of Neo-impressionists.

The Distinctive Resurrection

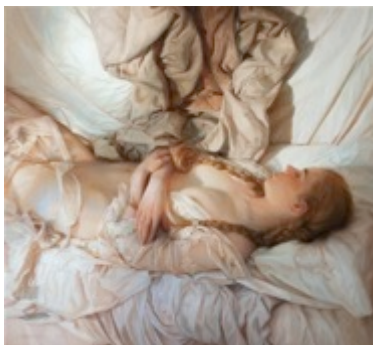
Distinctive values are what they have been for 40,000 years. But in addition to new techniques, the 20th century also saw the emergence of new directions, sometimes parallel to developments in literature, sometimes to those in society.

Ancient techniques

Whatever one may think of 19th century Academic painters: their technique was fabulously brilliant. They could paint anything they wanted: sunlight playing through foliage, lamp light, all kinds of fabrics, people in every pose.

With an accuracy and sharpness that often surpasses today's HD photo.

That same precision is sought again in contemporary 'Academism'.



Sergej Marshannikov, Russia



Oliver Sin USA



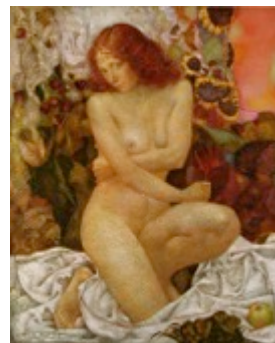
Stone Roberts, USA



Jan Worst, NL



Daniel Enckell Finland



Alexander Sigov, Russia



Jane Clatworthy, UK



Ron Mueck, Australia



Matthias Verginer, Italy



Peter Demetz, Italy



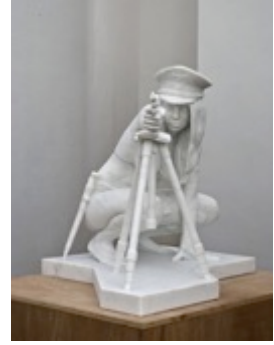
Richard Stipl, Czech Rep.



Zurab Tsereteli, Russia



Pedro Requejo Spain



Thom Puckey, NL

New Techniques

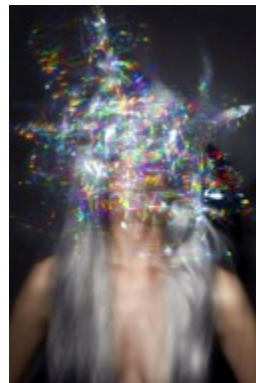
Digital techniques open up infinite new possibilities: in China, for example, operas are enlivened with dancing or acrobatic holograms, and in Tokyo there is a Digital Museum, which does not offer the visitor separate works of art, but where each space is a separate and interactive visual spectacle. In addition, there is digital design, for both film and (digital) TV, as well as for illustrations in paper media or as tradable works of art.



Digital Art Museum, Tokyo



Alberto Seveso, UK, digital art

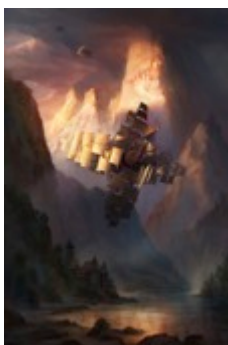


Hologram

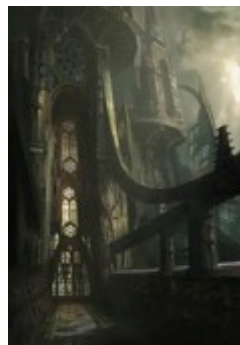


Nick Willems NL, woodburning

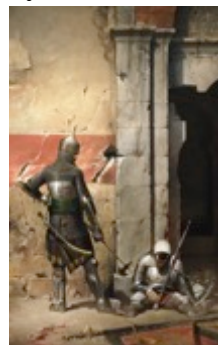
Fantasy



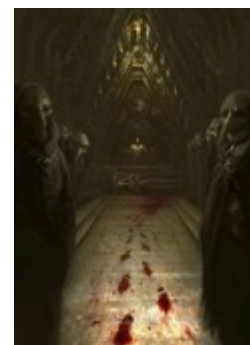
Paquette



Wang Ling



Cabrera Peña

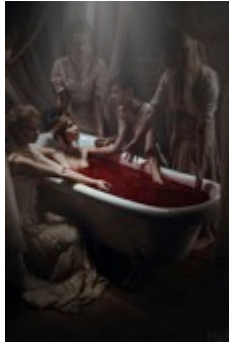


Manzanedo

In earlier times a lot of art was illustrative. Inspiring books were the Bible or Ovid's *Metamorphoses*. In contemporary literature - and therefore in the visual arts - new sources of inspiration emerge: Fantasy' art stems from science fiction and fantasy literature. Started as illustrations (and in many cases still are) it has started to lead a life of its own as a variant in the visual arts.



Chunyangwang



Lee



Bathory



HeeWann Kim

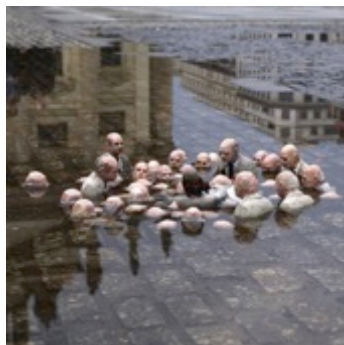
Techniques used range from oil paints via manipulated photographs to digital images. The images themselves are generally very classic in design and execution.

Street art

Graffiti are of all times and all cultures, but it has developed into a serious branch of art in the 21st century. It is called 'Street-art' with unexpected 3-dimensional shapes in public spaces or street paintings that should be seen as an anamorphosis of one point.



Banksy.



Müller



John Pugh



Kurt Wenn



Catelynn Lowell



Issac Cordal



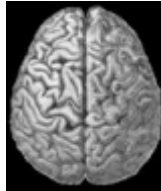
Anamorfose

Conclusions

Socrates, Buddha and Confucius completely agreed 2500 years ago: the truth lies in the middle. Exploring extreme boundaries, betting on the opposites in the brain sometimes makes sense to make a statement, but is not necessarily an artistic goal.

The creative mind flourishes between the poles, in the interactive field of tension.

Duality



Art is freedom of mind. It must be free in all its facets and manifestations. The inspiration of contemporary art is not ideology, but versatility. Both brain hemispheres are equal.

Expression



Art is expression. The quality of that expression raises social demand - and at the same time it forms the face - the quality - of a society. Bloom and quality are related.

Communicatie



Art is communication. Communication is the ability to adequately convey any understanding or message. Good art - from the Ice Age to the present day - knows how to reach people. Art that cannot do that is therefore not good, because inadequate art.

Skills



Art is mastery, in order to achieve goals such as expression and communication optimally, a high level of knowledge and skill is a prerequisite. The extent to which this is innate or learned is irrelevant, the craftsmanship determines the quality.

Epilogue

Art is the expression of a society: where art flourishes, society flourishes - and vice versa. But what, then, are the preconditions for art and culture to flourish? These are three movements at the same time, which are interrelated:



Pablo Picasso



Salvator Dali



Pieter Pander

The movement from below are artists who know themselves freely, who can develop and unfold in their 'own' critical biotope. They have received a good and thorough education, after which they are allowed to know for themselves what they are doing with it.



Terceira: Renato Costa e Silva



St Marie de la Mer: Peter Eugene Ball

The other movement comes from above: a government that realizes it is not there to pass judgment, but understands that several movements in art exist side by side and to realise - without distinction - a good infrastructure for all kinds of art.



New York: Arturo di Modica



Franz Marc

The movement from the middle is from the mature audience that is left free in the demand for art, that is allowed to follow their own taste, to enjoy beauty as they like it. Because in art all kinds of bulls run alongside and through each other.

Glossary

Part I The nature of art

Prologue	3
The anatomy of art	4
Duality	5
Expression	7
Communication	9
Kunde	11
The 3 values of art	13
Intrinsic values	13
Formal values	18
Distinctive values	22
The meaning of art	24
The meaning of duality	24
The meaning of expression	25
The meaning of ommunication	27
The meaning of skills	33
The bloom of art	37
Classic bloom	37
Italian bloom	38
Dutch bloom	40
Art pour l'art	41
French bloom	42
The 'Belle Epoque'	44

Part II Contemporary Art

Prologue	50
De World Wars	51
The interbellum 1918-1939	52
European dictatorships	53
The Cold War	57
Modernism	58
Informal art	59
The 4 phases in Cold War Art	61
First phase: 1945-'55	61
Second phase: 1955-'65	63
Postmodernism	65
Third phase: 1965-'80	66
Fourth phase: 1980-'90	70
The reversal of values	71
Reversal of the market	71
Reversal of art policy	72
Reversal of intrinsic values	73
Reversal of formal values	75
Reversal of distinctive values	77
Digital age	79
The Resurrection	79
The intrinsic Resurrection	82
The Formal Resurrection	86
The Distinctive Resurrection	90
Epilogue	94
Glossary	95