

NORTON SIMON MUSEUM
School Tour Preparatory Packet
The Modern World

The Norton Simon Museum is known worldwide as one of the most remarkable collections ever assembled. Seven centuries of European art from the Renaissance to the 20th century are on view, including works by Raphael, Botticelli, Rubens, Rembrandt, Zurbarán, Fragonard, and Goya. The Museum boasts a particularly celebrated Impressionist and Post-Impressionist collection with paintings by Manet, Renoir, Monet, Degas, van Gogh, Toulouse-Lautrec and Cézanne. In addition, there are 20th-century works by Picasso, Matisse, and German Expressionists. Complementing the Western art is an outstanding group of Asian sculptures from India and Southeast Asia spanning a period of 2000 years.

To prepare your students for the tour, we have enclosed six overhead transparencies representative of the Museum's 19th- & 20th-century collections. For each transparency, you will find an information sheet about the artist, culture and artwork along with classroom and museum activities that address Content Standards in Social Studies and Visual and Performing Arts. Additionally, we have included the video "The Art of Norton Simon" which will familiarize your students with the Museum, its founder and its collections. We hope that you and your students enjoy the preparatory packet as well as your visit.

In addition to the enclosed preparatory packet, you may find it helpful to visit our website, www.nortonsimon.org. Look for the "Study Guides" in the Education section of the website.

Sincerely,

Michael Ano
Educational Assistant
Norton Simon Museum

Edouard MANET, French, 1832-1883

The Ragpicker, c. 1865-69

Oil on canvas, 6.4 x 4.3 feet

MANET: A SHIFT FROM TRADITION

Called “the painter of modern life,” Edouard Manet diverged from the traditional subjects and styles favored by the official French art school, the **Academy**. Instead of painting **heroic**, mythological and historical subjects in a highly polished manner, Manet depicted unidealized subjects of his time rendered with thick **brushstrokes**.



Despite his untraditional approach to painting, Manet desired acceptance from the Academy throughout his lifetime. He often adopted his modern subjects to the **compositions** and color **palette** of older, more traditional paintings. Manet’s renowned painting, *Olympia* (1863), closely references *Venus of Urbino* (1538), by the Italian Renaissance painter Titian (1485-1576). Like Titian, Manet provocatively chose to depict a **contemporary** woman with only marginal references to classical Greek or Roman **mythology**. Manet also greatly admired the Spanish tradition of painting, and borrowed from the works of the artists Goya (1746-1828) and Velázquez (1599-1660).

Manet’s engagement with **modernity** and his visible brushstrokes are similar to Impressionism, a style of painting that was emerging in the latter part of his life. The artist was friends with **Impressionist** painters, including Edgar Degas and Berthe Morisot (who married his brother), but his indebtedness to Old Masters and his desire to exhibit in the **Salon**, the official exhibition of the Academy, set him apart from the Impressionists, and he never exhibited with them.

A CLOSER LOOK AT *THE RAGPICKER*

The Ragpicker is one of four similar paintings that Manet grouped together under the collective title “Four Philosophers.” These were executed after the artist’s 1865 trip to Spain, and closely follow the compositions of paintings in the Prado by the Spanish artist Velázquez. The Velázquez paintings depict beggars posing as historical philosophers. Conversely, for the “Four Philosophers” group Manet’s upper-middle class friends posed as “beggar-philosophers,” or people who live semi-nomadic lives free from bourgeois concerns. This depiction of a ragpicker (someone who collects rags to sell to paper manufacturers) is one such example of this practice.

The concept of the beggar-philosopher was not unique to this painting or to Manet. Poverty had been identified with wisdom in literature and other paintings in the past. However, Manet’s paintings were considered **radical** because of their near life-size **format**, which was generally reserved in **portraiture** for subjects of much higher standing in society. Such pronounced elevation of the destitute was socially unacceptable, and as a result *The Ragpicker* outraged the public and was not well received by art critics.

Here, the ragpicker stands in isolation, without the distraction of context. A dark brown-gray **background** subtly blends into a lighter ground and there are no large shadows cast, creating an amorphous space for the figure. The only definition of the ground plane comes from the lemon peels, oyster shells and champagne bottle fragments - refuse of the upper classes - strewn at his feet.

DISCUSSION QUESTIONS:

- Describe the man in this painting. What is he wearing? What does he seem to be doing?
- Is this a painting of a hero, a mythological figure, or someone important from history?
- Who do you think he is?
- Why do you think Manet decided to paint a picture of this man, and why did he make it so big? The canvas is over six feet tall.
- What is in the background of the painting?
- What can you learn about Manet's painting style from looking at this picture? Can you see the artist's brushstrokes? Describe the texture of the paint.

SUGGESTED ACTIVITIES

IN THE CLASSROOM:

- If this man could speak, what would he say? What do you think he thinks of his job as a ragpicker? Do you think he enjoys his life in Paris? He seems to be an older gentleman. What was the city like when he was a small boy? Have things changed a lot since his youth? What do you think he does when he is not working?

Using your imagination and also incorporating historical information about what life was like in Paris in the mid-nineteenth century, write a monologue (a long dramatic speech made by a single actor) for this character. Be sure to draw from your visual observations as you write.

When finished, act out your monologue in front of the class. Assume the position of this man and if possible incorporate props. What do you think his voice would sound like? Try to speak as you imagine this man would.

AT THE MUSEUM:

- Another portrait by Manet hangs in the Norton Simon Museum quite near to *The Ragpicker*. This portrait is titled *Portrait of Madame Manet* and is a picture of Manet's wife. Compare these two portraits by this artist. Write about the similarities and differences between these two works. Some things to consider: What sizes are these paintings? What is the subject matter of each? How has the artist arranged the compositions? Does one painting look more finished than the other? Does Manet use similar colors in these paintings? What are the backgrounds like in these two works?
- Look at other portraits this size at the museum and compare and contrast them. What are the similarities? Identify some differences. Examples of artworks to consider include: *Portrait of Theresa, Countess Kinsky*, Marie-Louise-Elizabeth Vigée-Lebrun, 1793 *Saint Ignatius of Loyola*, Peter Paul Rubens, c. 1620-22

RELATED STANDARDS:

- Visual and Performing Arts, Grades 9-12, 1.6, 3.1, 3.3
- History-Social Science, 10.3
- English-Language Arts, Grades 9-10, 2.1 (Speaking Applications)

Pierre Auguste RENOIR, French, 1841-1919
The Pont des Arts, Paris, c.1867-68
Oil on canvas, 2 x 3.4 feet



RENOIR AND THE BIRTH OF IMPRESSIONISM

Renoir was born to a tailor and dressmaker, and raised in Paris where he copied Old Master paintings at the **Louvre** while earning a living as a decorative porcelain painter. In 1861, Renoir entered the teaching studio of the **academician** Charles Gleyre where he met Monet, Bazille and Sisley. The friendships he forged at Gleyre's studio had a greater influence on his emerging style and technique than the more conventional art education he received as a student at the prestigious French art school the **Academy**.

In the late 1860s, Renoir and Monet began painting in the countryside along the Seine river. There Renoir's color became lighter and his handling of paint freer, under the influence of his peer. The two artists, in collaboration with others, spearheaded an artistic movement soon dubbed "**Impressionism**." The Impressionists favored painting *en plein air* (outdoors), using quick, spontaneous **brushstrokes** of unmixed color. Impressionist artworks sought to capture a single moment in time—a loose, sketchy "impression" of life. The rapid and chaotic transformation of European urban centers that marked the 19th century no doubt influenced the development of images that depict the world as fleeting. As French poet and friend to the Impressionists Charles Baudelaire noted, "**(M)odernity** is the transitory, the fugitive, the contingent."

In 1881, having "wrung Impressionism dry," Renoir embarked upon his first Italian journey, realizing his dream to study the art of the **Renaissance**. During his later years, crippled with arthritis and wheelchair bound, he painted with a brush strapped to his hand. He died at the age of 78 and is more often than not remembered for his charming and colorful **portraits** of women and children.

A CLOSER LOOK AT *THE PONT DES ARTS, PARIS*

In the panoramic view of *The Pont des Arts, Paris*, Renoir captures the vitality of the French capital, newly modernized under Napoleon III. As the artist stated, "I like a painting that makes me want to go for a stroll in it." Along with other male Impressionists, in his paintings Renoir adopted the attitude of a *flâneur*, or one who strolls about, leisurely observing his surroundings.

The view of this **cityscape** looks eastward along the Seine toward the Pont des Arts, the first iron bridge crossing the Seine in Paris, completed in 1804. Beyond this bridge, the late 16th-century stone bridge Pont Neuf is also visible. The painting's long horizontal **format** also allows a sweeping vista of the recently completed Chatelet theaters on the left, and the historic, large-domed Institut de France, home of the Academy, on the right. Along the lower edge of the painting Renoir has included shadows from the Pont du Carrousel, a bridge which is behind the picture plane. These shadows allow our imagination to place the artist—and ourselves—within the wider scope of the **landscape** that extends beyond the canvas.

Lively **brushwork** animates the surface of the painting. Bright touches of color—rich emerald green and vermillion—enliven the more sober **palette** of browns and grays. Raised flecks of white paint on the river evoke the movement of light across water and pair natural elements with the modern Parisian landmarks that dominate the painting. *The Pont des Arts, Paris* records the experience of a Parisian *flâneur*, as well as the careful observation of light, shadow, and color characteristic of Renoir's mature Impressionist work.

DISCUSSION QUESTIONS:

- Observe this cityscape. What elements do you see in this picture?
- Can you tell which city this is? Does the artist give us any clues?
- What time period is it? How can you tell?
- What types of activities are the people doing in this picture?
- How did Renoir paint this scene? Did he include lots of crisp details? Can you see his brushstrokes?

SUGGESTED ACTIVITIES**IN THE CLASSROOM:**

- Renoir, the artist of the picture, said, “I like a painting that makes me want to go for a stroll in it.” Pretend you are taking a walk through this picture. Choose a person that you see in the painting and pretend to be her or him. Where would you stroll? What would you see? What would you hear? Where are you going? What is your day like? Write about your experience of strolling through this painting. Incorporate visual evidence from the painting in your writing. Also reference aspects of modern life in this French capital.

AT THE MUSEUM:

- Look at artworks by other Impressionist artists on view at the Norton Simon Museum to gain more familiarity with the Impressionist style. A few examples of artworks to consider:

Break of Day, Jean-Baptiste Armand Guillaumin, 1874

The Artist's Garden at Vetheuil, Claude Monet, 1881

In a Villa at the Seaside, Berthe Morisot, 1874

Louveciennes in the Snow, Alfred Sisley, 1872

Focus on 2-3 images and discuss the following questions: What kinds of activities are the figures enjoying? How does one artist's style differ from another's? What various locations are depicted? How are these images different from or similar to the ways we enjoy our free time today? (This activity can be adapted for the classroom using a reproduction of the image.)

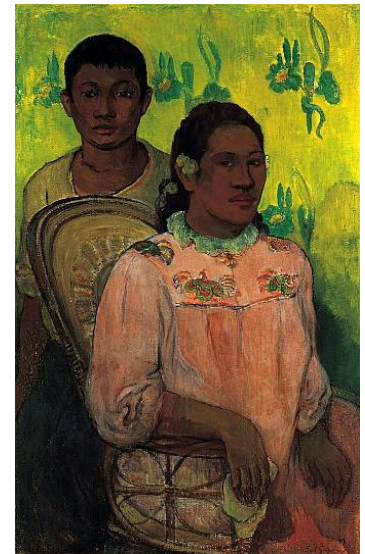
RELATED STANDARDS:

- Visual and Performing Arts, Grades 9-12, 3.3
- History-Social Science, 10.3
- English-Language Arts, Grades 9-10, 2.1 (Writing Applications)

Paul GAUGUIN, French, 1848-1903
Tahitian Woman and Boy, 1899
Oil on canvas, 3.1 x 2.0 feet

GAUGUIN'S RETREAT FROM MODERNITY

The rapid **industrialization** of European cities in the mid-19th century led some artists to reject modern society. For example, the **Impressionist** painters Monet and Renoir frequently retreated to Parisian recreational sites along the Seine River to focus on nature. Others, such as van Gogh, sought refuge in provincial areas of France. Paul Gauguin, the painter of *Tahitian Woman and Boy*, took this interest a step further: he abandoned his family and his career as a stockbroker to move to Tahiti in 1891 in an effort to escape what he deemed the “morally and physically corrupt” industrial societies of Europe.



Gauguin imagined Tahiti to be a tranquil and spiritually pure place where he could live free of modern concerns. As he wrote, “I desire to immerse myself in virgin nature, to render, the way a child would, the concepts formed in my brain, and do this with the aid of nothing but the primitive means of art, the only means that are good and true.” Yet when he arrived, he found that Tahiti had long been Europeanized, the indigenous culture and religion all but extinguished by **colonialism**. Disappointed, Gauguin reinvented in his artworks the pre-colonial Tahiti that he had expected to find. In his most well-known paintings, figures are nude, set in lush tropical **landscapes** and surrounded by spiritual or **ancestral** figures.

Except for a financially motivated return to France from 1893-1895, Gauguin lived in French Polynesia for the remainder of his life. He shipped many of his paintings to Europe from Tahiti, but they were not well received. Gauguin gained appreciation after his death, as his style strongly influenced other artists. Matisse and the other early 20th-century painters dubbed the “**Fauves**” (“wild beasts” in French) were particularly inspired by Gauguin’s daring use of color.

A CLOSER LOOK AT *TAHITIAN WOMAN AND BOY*

Tahitian Woman and Boy hints at Gauguin’s struggle to reconcile his dreams with the reality of his surroundings. In the painting, the artist provides visual evidence of colonialism’s impact on Polynesian culture. The two figures in *Tahitian Woman and Boy* are posed in a manner reminiscent of traditional European **portraiture**. The seated woman wears a “**missionary**” dress with a lace collar, sits on a Victorian wicker chair, and holds a handkerchief in her hand — objects brought to Tahiti by European colonists.

Despite the references to Western culture and tradition, the painting retains Gauguin’s unmistakable “exotic” color **palette**. The bright yellow-green background and the woman’s vibrant pink dress evoke the island’s vivid flora. While the artist may have observed some of these colors in the wilderness, he also relied upon imagination to intensify the hues. In one diary entry the artist wrote, “You have to use a green that is greener than the green that Nature uses, since your canvas is smaller than Nature.”

DISCUSSION QUESTIONS:

- Who are the figures in the painting? Where do you think they live?
- Do you see any references to Western culture in this painting?
- Describe the colors the artist uses.
- What is the mood of this painting?

SUGGESTED ACTIVITIES**IN THE CLASSROOM:**

- Write your own inventive narrative based on this artwork. Use your imagination to create your own story. Then, read the information sheet provided about the artwork. Next, write a second story (or modify the first story) with details based on the new information you have learned.
- It may be useful to point out that your original narrative is not *wrong*. Rather, you now have additional sources to draw upon to enhance the story. It would also be interesting to mention that Gauguin's paintings were his own imaginative visions of Tahiti. They were more representative of his dreams of what Tahiti was, rather than what Tahiti was like in reality. When Gauguin arrived there it was already Westernized and was not the remote and exotic escape he depicted it to be.

AT THE MUSEUM:

- While standing in front of this painting, imagine a conversation between the two characters in this artwork. What do you think the characters would talk about? What is their relationship? Create a dialogue between these two people. Include details about what you think their lives might be like. (This activity could be adapted for the classroom using a reproduction of the image.)

RELATED STANDARDS:

- Visual and Performing Arts, Grades 9-12, 3.3
- History-Social Science, 10.4
- English-Language Arts, Grades 11-12, 2.1 (Writing Applications)

Liubov POPOVA, Russian, 1889-1924

The Traveler, 1915

Oil on canvas, 4.7 x 3.5 feet

THE DYNAMIC POPOVA

Liubov Popova was one of the most important artists of the early 20th-century Russian **avant-garde**, and one of very few women to gain artistic recognition at that time. Her work was always on the cutting edge of a new artistic movement, from **Cubism** (which she learned from the French) and **Futurism** (which she explored with Italians) to **Suprematism** and **Constructivism** (which she developed with fellow Russians). We can only imagine how many more artistic directions the ambitious Popova would have explored had she not died at age 35 of scarlet fever, contracted from her son.



Until the 19th century, most artists and art **patrons** believed that a painting should portray realistic-looking objects and figures with a sense of depth and volume. Much of Popova's artistic experimentation focused on breaking down this pretense of illusion in painting. At first she fractured her three-dimensional subjects, flattening them into shapes upon the surface of the canvas. By 1916 she turned to **non-objective art**, or art that has no identifiable subject, in order to further distance her art from representation. After a monumental exhibition of such non-objective paintings, the artist and a number of her peers declared, "our activity as pure painters is purposeless," and she abandoned the medium altogether. Popova turned to textile design, utilizing mass production devices of the modern machine age. She noted, "No artistic success has given me such satisfaction as the sight of a peasant or worker buying a length of material designed by me."

Later in her career, Popova joined other Russian artists in developing a movement called Constructivism that focused on utilitarian design. Most Constructivist ideas, including many of Popova's, remained as drawings that were never realized because resources were scarce after the Russian Revolution and Civil War (1917-20). However, some of her theatrical set designs and costumes were put to use on the stage during her lifetime. She was celebrated the year following her death with a large exhibition, where her peers remembered her as an "Artist-Constructor."

A CLOSER LOOK AT *THE TRAVELER*

Popova painted *The Traveler* during her prolific years of 1914-15, when she was on the verge of total **abstraction**. At first, this painting may appear as a jumble of shapes and colors. If we look carefully, though, we can discern a figure in this fragmented, highly geometric painting. A woman is recognizable as the sum of parts: a necklace of large yellow beads, a white shirt collar, a curve suggesting hair, a green umbrella and a hand tightly gripping its handle are all identifiable components of the **composition**.

The Traveler epitomizes Popova's mixture of Cubism and Futurism. Like the Cubists, Popova fragments her subject into geometrical shapes and includes words (they translate to "newspapers," "hats," "dangerous region," "natural gas," and "plough") to emphasize the surface and flatten the picture. Like the Futurists, the artist glorifies the dynamism, or fast-paced movement, of modern life. The repeated triangular shapes, and the hard lines that break up the picture evoke rapid movement, fitting for the subject of a traveler.

DISCUSSION QUESTIONS:

- Observe this composition. Can you recognize anything? If so, what?
- What kinds of shapes and lines do you see in this painting?
- What mood do you think the artist tried to create?
- Popova painted this picture when she was on the verge of total abstraction, meaning that she no longer realistically represented her subjects and instead simplified, exaggerated, or greatly modified forms to the point that they are almost unrecognizable. Though it is hard to tell, she did paint the figure of a woman in this composition. Can you identify any parts of this figure? Some hints: she is wearing a necklace and a white collar, and grasps a green umbrella in one of her hands. What do these things have to do with travel?

SUGGESTED ACTIVITIES**IN THE CLASSROOM:**

- Create your own composition exploring the theme of travel inspired by this painting by Popova. Paint your picture or use clippings from magazines and newspapers to create a collage. Experiment with the same shapes and colors that Popova uses. You could even include words or some elements suggestive of a figure. When completed, display your work next to a reproduction of *The Traveler*. Compare and discuss the different compositions.

AT THE MUSEUM:

- In your sketchbooks, write down the first five things that come into your mind as you observe this painting. Then, in groups of 4-5 students, work together to combine the words that you each wrote into a word poem. When all the groups are finished, representatives from each group should read the poems to the entire class in front of the painting. (This activity could be adapted for the classroom using a reproduction of the image.)

RELATED STANDARDS:

- Visual and Performing Arts, Grades 9-12, 1.6, 2.1, 3.2
- History-Social Science, 10.9

Alberto GIACOMETTI, Swiss, 1901-1966
***Tall Figure IV*, 1960**
Bronze, Edition of 6, Cast No. 1, 8.9 x 1.0 x 1.8 feet

GIACOMETTI'S SEARCH FOR THE ELUSIVE

Alberto Giacometti was born into an artistic family in Stampa, a small town in Italian-speaking Switzerland. His father Giovanni, older cousin Augusto, and younger brother Diego all pursued art as a lifelong career. When Giacometti was ten years old, his mother nearly died from an extended case of typhoid fever. Confronted with mortality early on, Giacometti sought to understand that which he found perpetually elusive—the essence of life—and he viewed art as his means to comprehension. His stated artistic aim was to capture the “kernel of life” in bronze, a goal he characterized as “an endless quest.” The artist noted: “When I go to the Louvre, the most beautiful statue in the world seems insignificant to me, compared with the old lady—so ordinary, but so real—who is bending forward to peer at it.”



In the early 1940s Giacometti became obsessed with *The Unknown Masterpiece*, a novel by Honoré de Balzac (1799-1850), which he constantly carried with him, underlining passages and drawing in the margins. In the story an artist tries to bring his subject—a beautiful young woman—to life. Giacometti similarly sought to evoke life in his sculptures, but his method involved compulsive diminution of the pieces, often to the point of obliteration. The artist avowed, “I never tried to make thin sculptures... they became thin in spite of me.”

A CLOSER LOOK AT *TALL FIGURE IV*

Giacometti is best known for his exaggeratedly thin and tall bronze figures, such as *Tall Figure IV*, which he began producing at the end of World War II. The artist immediately achieved international popularity with these sculptures. The elongated forms were often compared to emaciated concentration camp victims, whose pictures and graphic testimonials were appearing in papers daily. Although the artist denied this source of inspiration, his work was commonly viewed by others as an expression of the post-war human condition, which was characterized by an unavoidable consciousness of mortality and man's capacity to cause suffering.

Like similar works produced in 1959-60, *Tall Figure IV* was most likely created as part of the artist's first monumental commission for the Chase Manhattan Bank Plaza in New York's financial district. Giacometti did not travel to New York because he was unwilling to take a ship or an airplane. Without seeing the artwork's designated space in person, Giacometti relinquished the commission altogether. Five years later the artist finally found his way to New York where he repeatedly visited the Chase Manhattan Bank Plaza in order to design a sculpture appropriate to the space, but his plans never came to fruition.

Like the skyscraper it was designed to stand in front of, *Tall Figure IV* is overwhelmingly vertical, drawing the viewer's eye upward. The sculpture is also very narrow, but significant curves within its small width suggest vitality, which Giacometti persistently sought to express. Its rough, jagged **texture** testifies to the artist's act of digging into his sculpture and lends the artwork an element of animation. Standing at nearly nine feet, *Tall Figure IV* is larger than life-size, yet its very thin figure and tiny head make it seem vulnerable. The large feet, melded together to create one seamless block, provide visual weight and stability to the figure. Giacometti's sculpture exists in a fine balance between fragility and solidity, much, perhaps, like life itself.

DISCUSSION QUESTIONS:

- Describe this sculpture.
- This sculpture depicts the figure of a woman. What elements of this sculpture are realistic; what elements are exaggerated?
- When you look at or stand in front of this form, what is the mood conveyed?
- This sculpture is made of bronze. If it were made from a different material, how would this change the experience of viewing this artwork? Imagine if the artist used a soft or fragile material.
- This sculpture is almost 9 feet tall. Imagine if it were small. How would that change its meaning?

SUGGESTED ACTIVITIES

IN THE CLASSROOM:

- The artist Giacometti was asked to create a sculpture to be displayed in the Chase Manhattan Bank Plaza in New York City. *Tall Figure IV* was probably created as part of this project, though the artist never completed this assignment.

If you were asked to create a sculpture to be displayed inside your school what would you design? What things would you take into consideration when thinking about this project? Would you try to make your sculpture fit with the architecture of the building? How big would it be? What material would you use? What would the sculpture look like; would it represent a person? Design a sculpture for a building in your school.

When finished, explain your design and the location you wish it to be exhibited in. Write a paragraph presenting your idea to other students, and as a class vote on which sculpture you would choose to be displayed inside your school.

AT THE MUSEUM:

- (Pre-visit) Looking at a sculpture in person is a very different experience from looking at a picture of a sculpture. Before you visit the museum, look at a picture of *Tall Figure IV*. Make notes carefully describing what you see.
- (Post-visit) Stand in front of this sculpture and walk around it. On a separate sheet of paper, write another description of this sculpture based on what you see in front of you. Next, compare your two descriptions of *Tall Figure IV*. What are the differences between the descriptions? Did anything surprise you about the sculpture when you saw it in person?
- While you are in the gallery, compare Giacometti's artwork with some of the other sculptures in the room. Constantin Brancusi's *Bird in Space* (1931), and Henry Moore's *Family Group No. 1* (1948-49) are two examples also made from bronze. Do these other bronze sculptures have the same texture and surface appearance?

RELATED STANDARDS:

- Visual and Performing Arts, Grades 9-12, 1.5, 2.1, 4.3

Vocabulary Words

Abstraction - an artistic style prevalent in the early 20th century. Abstract art departs from the lifelike representation of observed reality by simplifying or distorting forms.

Academician - an elected member of the Academy, or someone who adheres to the Academy's artistic styles.

the Academy - the Académie des Beaux-Arts, a fine arts institution in France that determined acceptable art styles in the 19th century.

Ancestral - something that relates to one's ancestors.

Avant-garde - artworks or artists that are experimental and depart from the traditional.

Background - the part of a scene or picture that is farthest away from the viewer.

Brushstrokes - marks that show where the artist's paintbrush touched the canvas.

Cityscape - a view of a city.

Colonialism - when one nation maintains control over another one.

Composition - the overall arrangement of the different parts and elements of an artwork.

Constructivism - an art movement that began in Russia in the early 20th century that intended to revolutionize industrial design and bridge the gap between art and everyday life.

Contemporary - belonging to the same period of time.

Cubism - one of the most influential art movements of the 20th century. In cubist artworks, objects appear broken up, reduced to their core geometric forms, and divided into multiple facets.

En plein air - a French phrase that means "in open air;" a term used to describe the practice of painting outdoors.

Fauves - a group of painters in the early 20th century whose work is characterized by bright explosive colors, spontaneity, and bold surface design. These artists sought to express the inner qualities of their subject matter rather than strictly depict how it appeared in nature.

Flâneur - a French word for someone who strolls around leisurely.

Format - the shape and size of an artwork; layout.

Futurism - an art movement beginning in Italy in 1909. Futurist artwork is dynamic, expresses movement, and is particularly concerned with mechanization and speed. It often features objects in motion.

Heroic - brave; like a hero.

Impressionism - the movement or style of painting that originated in the 1860s in France characterized by the use of unmixed colors and small brushstrokes to capture the effects of light and create an "impression" of the subject matter being depicted at a given moment.

Industrialization - the development of factories and products on a large scale.

Landscape - a view of natural scenery.

Louvre – a former residence of French Kings in Paris, this palace is now the world’s largest art museum.

Missionary - a person who is sent on a mission, especially one sent to do religious work in a foreign country.

Modernity - relating to present times; living in a modern world.

Mythology - a group of myths, or traditional stories that usually have to do with a people’s beliefs, deities and/or ancestors.

Non-objective art - art that does not represent any object, figure or element as it appears in nature in any way.

Palette - the range of colors used in a particular painting.

Patron - the person who pays for an artwork to be made, or buys a finished artwork.

Portrait - a representation of a person.

Radical - something that is so different from tradition that people find it shocking.

Renaissance - a period in Western European history that followed the Medieval period and is seen as the beginning of modern thought. In art, the Renaissance began in Italy and was marked by a “rebirth” and revival of the spirit of Greece and Rome. Important Renaissance artists include Leonardo Da Vinci, Michelangelo and Raphael.

Salon - art exhibitions sponsored by the Academy.

Suprematism - an art movement founded in Russia in 1913. The term non-objective art is also used to describe this movement. Suprematist art consists of basic geometric forms and simple colors and was intended to be concerned only with form and free from any political or social meaning.

Texture - the appearance and feel of an object.