

CLIL ART AND MUSEUMS



Art Abstract Expressionism



New York School

After the Second World War, a new movement called abstract expressionism, also known as 'The New York School', was developed. Both names were used to refer to a group of artists that shared similar ideals. Despite the name, it wasn't an actual school but many of the artists worked in New York.

The surrealist ideal, that art should come from the unconscious mind, inspired many of these artists. Their work was abstract but they wanted it to have an emotional impact on the viewers.



'Sculpture Workshop in New York sponsored by the Federal Art Project' circa 1940

Did You Know...?

The Federal Art Project in America gave funding to support work in the arts. Many of the most important artists at this time were supported by this.

Abstract Expressionism

The abstract expressionist movement developed in two directions: the first became known as 'action painting' and the second as 'colour field painting'.

These artists valued the process of making art, particularly **dynamic** and **gestural** work. They experimented with traditional processes, some took the canvas off the easel and worked on the floor. They used unconventional materials such as, house paint. The work was often large in scale and built on the surrealist ideal that art comes from the individual's mind.

dynamic: Based on the idea of movement or energy within an artwork.
gestural: The use of instinctive and expressive mark-making.



'Good Hope Road' by Arshile Gorky, 1945

Abstract Expressionism

Abstract expressionism is considered a great avant-garde movement that happened in New York City in the 1940's and 1950's:

While the art movements of the past were defined by specific techniques, the work produced by the Abstract Expressionists cannot be commonly defined by specific techniques and result in individual concepts.

Abstract Expressionists shared an intensity of creativity and individuality. The works were influenced by the historical consequences of the Great Depression, World War II and also by post-war politics. The results were works which often had no subject, but had become what the artists themselves referred to as art for art's sake.

Abstract Expressionist artists moved away from the European traditions of painting to create a distinctly new American kind of art. The new art both respected and challenged the domination of the early 20th century giants such as Pablo Picasso (1881-1973) and Henri Matisse (1869-1954). Abstract Expressionism is seen as an important stage in New York City's influence on the art of the Western world.

Abstract Expressionism

Abstract Expressionism is best known for large scale paintings, really big canvases that artists took off the easel, put on the floor or leaned against the wall and then began to paint using various kinds of paint and tools, such as sticks, or leaves, to express themselves. In some cases they used house paint, as opposed to different kinds of oil paints or acrylics.

The idea of these artists had a huge influence on painting, drawing, sculpture, graphic novels and the graphic design which continues today. Therefore Abstract Expressionism is considered an advancement in painting.

Artists belonging to the movement include Jackson Pollock, Barnett Newman (1905-1970), Franz Kline (1910-1962), Mark Rothko (1903-1970), Joan Mitchell (1925-1992) and Ad Reinhardt (1913-1967).

Think
Spot

Most of the abstract expressionist paintings are taller and/or wider than a human being.

- How does this affect the relationship between the painting and the viewer?
- What do you think the dimensions of their paintings want to convey?

Glossary

- **Height** - high level of success
- **Overlap** - to extend or cover a part of
- **Drip** - a drop of liquid that falls from something
- **Splatter** - a mark or spot made by a large drop of
- **Easel** - a wooden frame which supports a canvas for painting or drawing.

- **Pour** - to cause to flow
- **Smear** - To spread over a surface
- **Stick** - A thin piece of wood or other material
- **Turkey baster** - A utensil used to drop liquids on a cooking turkey

- **Drizzle** - To pour liquid slowly over something
- **Splash** - to cause a liquid to fall
- **All-over** - covering the whole surface
- **Lack** - the state of being without

Before Starting

Here are some terms you will find useful in this module and that you have used when talking about art in general. Place each of them next to the series of verbs it can be associated with.

Painting - Paint - Movement - Subject - Technique

1. Develop, begin, join:..... **Movement**
2. Paint, execute, work on: **Painting**
3. Adopt, employ, try:..... **Technique**
4. Apply, use, splash with:..... **Paint**
5. Choose, depict, represent:..... **Subject**

Pair work

These photos show Jackson Pollock, one of the major artists of Abstract Expressionism at work in his studio. Can you write down five differences between this work and traditional painting methods?



When you have finished compare your answers with your classmates.

Pair work

These photos show Jackson Pollock, one of the major artists of Abstract Expressionism at work in his studio. Can you write down five differences between this work and traditional painting methods?

Moves - Lays - Dripped - Physical - Huge

1. The painting lays on the floor
2. The artist moves all around his work
3. The colour is dripped and not applied
4. The artist's approach is much more physical than traditional methods
5. Paintings have huge dimensions

Action Painting

Action painters threw themselves into the process of making the painting. Often, the large canvases were placed on the floor and the artists used energetic, rhythmic and gestural strokes. Sometimes paint was dripped onto the canvas. Action painters continue to work in that way as demonstrated in this photograph.

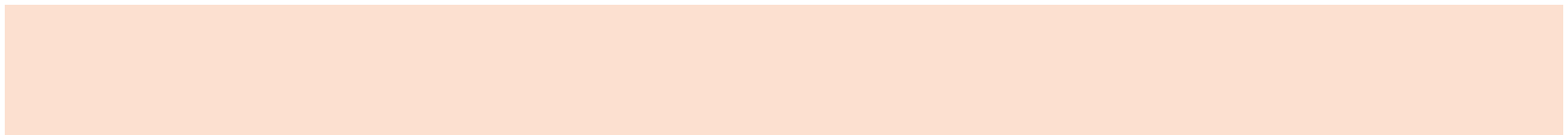


Discovering an Artist / abstract expressionism

Research and study one of the following “Abstract Expressionist Artist”. Brainstorm and search for your chosen Artist using the internet, then create a presentation considering the following:

- Bibliography
- Education
- Works of Art
- Influences
- Style
- Exhibitions / collections

Once you have completed your research, report to the class using multimedia presentation tools.



Jackson Pollock

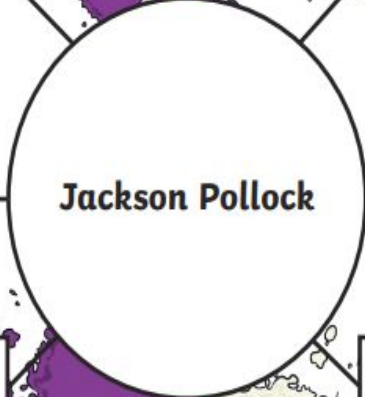
Create a mind map below listing everything you know or can find out about about this famous artist and his work.

Who

Where live

What

Where die



Jackson Pollock

Where from

Legacy

Jackson Pollock

Create a mind map below listing everything you know or can find out about about this famous artist and his work.

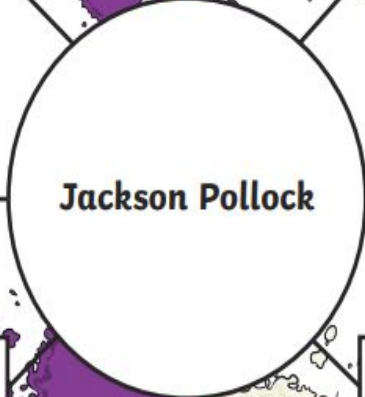
Style

Exhibitions

Education

Collections

Jackson Pollock



Influences

Unique

Jackson Pollock

Create a mind map below listing everything you know or can find out about about this famous artist and his work.

Who

Jackson Pollock was an American painter who was a leading exponent of Abstract Expressionism, an art movement characterized by the free associative gestures in paint referred to as action painting.

What

He's best known for his action paintings and Abstract Expressionist works. For these pieces, made during his "poured" period, He dripped paint onto canvas to convey the emotion of movement. He explored themes including surrealist navigation of the unconscious & Jungian symbolism. His early work depicts landscapes and figures with surrealist elements.

Where from

Jackson Pollock was born in Cody, Wyoming, on January 28, 1912. His family lived there for 11 months after his birth, and Pollock never returned to the town. He grew up in California and Arizona, where his father worked on a string of unprofitable truck farms.



Jackson Pollock

Where live

Jackson Pollock lived in New York after moving there in 1930 to study art. He lived with his brother Charles and later in an apartment in Greenwich Village with his brother Sanford and Sanford's wife. When he married in 1945, Pollock moved to Long Island, where he lived for the rest of his life.

Where die

Jackson Pollock died in a car crash in the summer of 1956 at age 44. He was driving under the influence of alcohol and was killed after he was thrown from the vehicle. His lover, artist Ruth Kligman, was the only survivor of the accident.

Legacy

Pollock's immediate legacy was certainly felt most by other painters. His work brought together elements of Cubism, Surrealism, and Impressionism, and transcended them all. Now considered an "iconic" master of mid-century Modernism, he has become all things to all interpreters, often in spite of the actual facts of his art and life.

Jackson Pollock



Jackson Pollock (1912-1956) was born in Cody, Wyoming in America. He was an action painter, known for using the 'drip technique', who poured household paints directly onto the canvas.

Creating the work was an energetic process a bit like a dance. With the canvas on the floor, Pollock was able to see it from all angles.

Pollock said, 'The painting has a life of its own, I try to let it come through'.

He was married to the artist Lee Krasner who worked tirelessly after his death to promote his work.

Jackson Pollock



Pollock was like a dancer with a paintbrush in hand creating mesmerising art

Pollock was born in 1912, in America. His full name was Paul Jackson Pollock. Growing up, he got into a lot of trouble at school. Jackson had four older brothers. When he was 18, he moved to New York with one of his brothers, who was an artist. Jackson decided to become a painter. Rather than using an easel like most painters, Pollock put his canvases on the floor. Jackson invented 'drip painting' which meant he used different tools to drip, pour and splatter paint onto the canvas from above. Jackson's paintings show his feelings, such as happiness or sadness. Pollock was often very unhappy so many of his paintings use dark, gloomy colours. Many people think that Jackson was one of the greatest modern artists. His art became very famous and people have spent millions of pounds on his work.

Jackson Pollock



Jackson Pollock, One: Number 31, 1950



Jackson Pollock (1912 - 1956) painted One during the summer of 1950 while at the height of his career. This huge painting - it measures 2.7 x 5.3 m - is a network of overlapping lines, drips and splatters of paint on canvas. There is no recognisable imagery in this work, no preconceived subject other than the paint itself.

Years prior to this painting Pollock was working on a small easel painting. He struggled for a while and then decided to take the painting off the easel, place it on the floor and pour some paint on the surface to finish it.

From the apparently simple decision, an entirely new series of creative possibilities opened up to Pollock. In fact, he spent the next years of his career exploring them.

Jackson Pollock, One: Number 31, 1950



Jackson Pollock Death



Jackson Pollock died in a car crash in the summer of 1956 at age 44. He was driving under the influence of alcohol and was killed after he was thrown from the vehicle. His lover, artist Ruth Kligman, was the only survivor of the accident.

Jackson Pollock Legacy



Pollock's immediate legacy was certainly felt most by other painters. His work brought together elements of Cubism, Surrealism, and Impressionism, and transcended them all. Now considered an “iconic” master of mid-century Modernism, he has become all things to all interpreters, often in spite of the actual facts of his art and life.

Arshile Gorky

Arshile Gorky was an Armenian-American artist (1904-1948) who emigrated to America when he was 16 years old. His abstract paintings were inspired by childhood memories of Armenia. He became a key figure in the New York School of abstract expressionism.



'Waterfall' by Arshile Gorky, 1943



'Waterfall' by Arshile Gorky, 1943

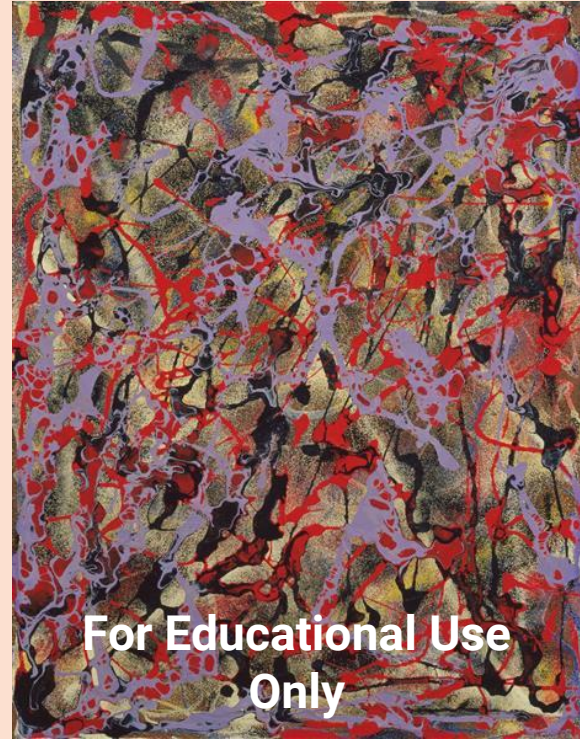
Janet Sobel

Janet Sobel (1893-1968) was born near Ekaterinoslav in Russia which is now in Ukraine. She came to painting later in her life, when her son gave her his paints and challenged her to have a go.

She became an abstract expressionist who was one of the earliest action painters.

She once said, 'I only paint what I feel'. She was known to use a glass dropper to blow paint across the canvas.

Her work inspired Jackson Pollock who became a leading artist in the genre of action painting.



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**'Untitled' by Janet Sobel,
1946**

Lee Krasner

Lee Krasner (1908-1984), was a Russian-born, American action painter. She studied with Hans Hofmann who was an important German artist. She was part of the Federal Art Project which meant she was able to be a professional artist. She went on to develop her own style of geometric abstraction that focused on floral images and rhythmic gestures.

'I like a canvas to breathe and be alive. Be alive is the point.' -Lee Krasner

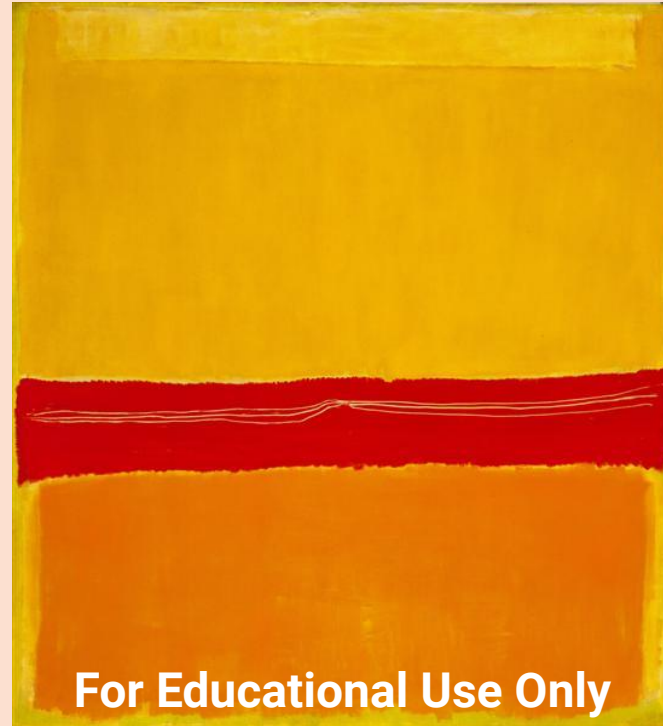
In 1942, her work was shown at an exhibition alongside the work of Jackson Pollock. They married in 1945 and whilst she continued to paint and make collages, she also became an advocate for his work especially after his death.

They lived in East Hampton after they married where she produced her 'Little Images' series, in 1946. She completed these works in her bedroom. This small scale was unusual for artists working in this genre. After Pollock's death she returned to making larger scale images from his studio.

Colour Field Painting

Colour field painting describes the second type of abstract expressionism. Vast canvases were covered by large areas of colour. The paintings were intended to provide a focus for the viewer to meditate. Artists often used single colours. The intention was that the colour would fill the viewer's **field of vision** so that this would be all they would see.

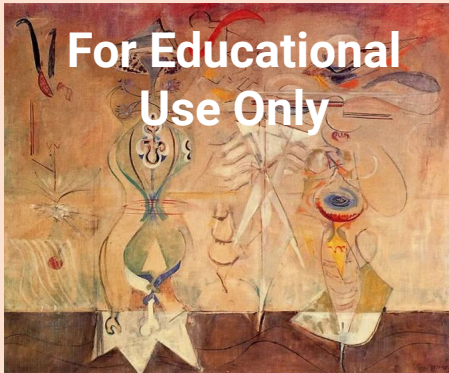
field of vision: The whole area visible to a person.



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**'No.5/No.22' by Mark Rothko,
1949-1950**

Mark Rothko



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'Slow Swirl at the Edge of the Sea' by Mark Rothko, 1944

Mark Rothko (1903-1970) was a Latvian-American, abstract expressionist painter. He was best known for his colour field paintings. At the beginning of the decade, he experimented with mythical themes and surrealism.

The colour field paintings he is most famous for, became fully developed towards the end of the 1940s and on into the next decade. He hoped to surround the viewer in his large rectangles of expressive colour.

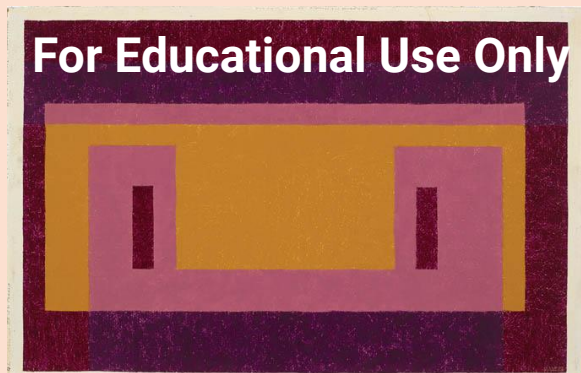
'Yellow, Cherry, Orange' by Mark Rothko, 1947



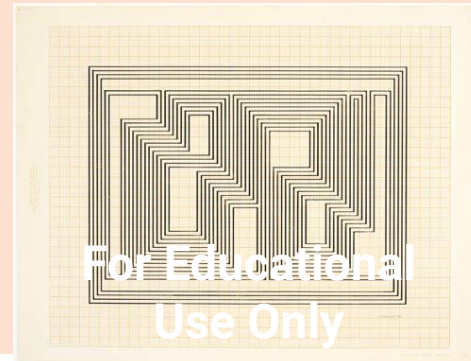
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Josef Albers

Josef Albers (1888-1976) was a leading artist in colour field painting. He studied at the Bauhaus - the most important design school in Germany. He left Germany for America in 1933 when the Nazi government closed the Bauhaus.



'Variant/Adobe: Familiar Front' by Josef Albers, 1948



'Graphic Tectonics' by Josef Albers, 1941

He taught during most of the 1940s and many of his students went on to have notable careers. His paintings explored the format of the square and the theory of colour.

Willem de Kooning

Willem de Kooning (1904-1997) was a Dutch-born American painter who was one of the leading artists of the abstract expressionist movement. He was particularly known as an action painter but also created large public sculptures.

His work included both **figurative** and abstract elements that combined by the middle of the decade.

figurative: Showing people, animals and objects as they really look.



'Reclining Figure' by Willem de Kooning, 1969

Franz Kline

Franz Kline (b. 1910, Wilkes-Barre, Pennsylvania; d. 1962, New York) studied at Boston University and at the Heatherley School of Fine Art in London, before settling in New York

His work was included in the groundbreaking exhibition *The New American Painting* at the Museum of Modern Art, New York.



Franz Kline, Black Sienna, 1960

Hans Hofmann

Hans Hofmann (1880-1966) was a German painter who taught many of the key artists of the New York School. His art school became very important for the development of modern art. He encouraged artists to work instinctively.

His own work combined geometric shapes with energetic, gestural brush strokes.

In 1940, on one of his earlier works titled 'Spring', he used the 'paint dripping' technique that was made famous by Jackson Pollock.

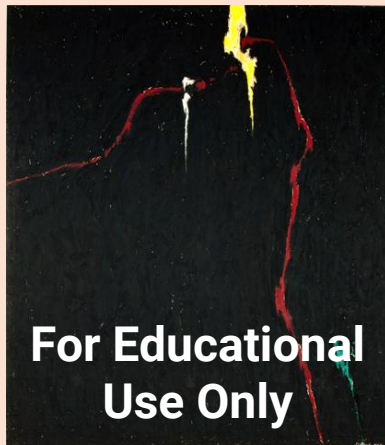


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Clyfford Still

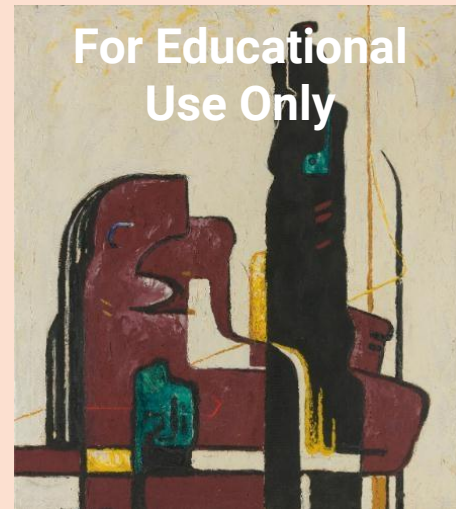
Clyfford Still (1904-1980) was one of the New York School of artists. His work used colour and form to explore themes around what it is to be human.

By the 1940s, he had started using a palette knife to apply the paint heavily to the surface of the canvas. He aimed to create a feeling of awe and chose large canvases to fill the viewer's field of vision.



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**'1944-N No.1' by
Clyfford Still,
1944**

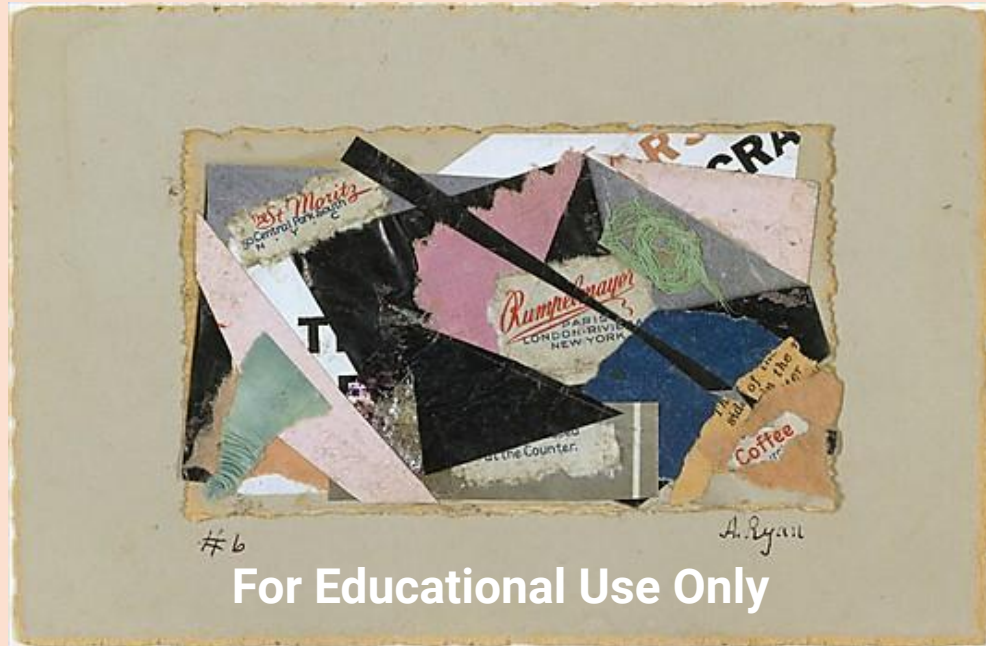


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**'PH-351' by Clyfford
Still, 1940**

Anne Ryan

Anne Ryan (1889-1954) was an American abstract expressionist artist. She was initially a novelist who changed to work in painting, printmaking and collage.



'Number 6: "Rumpelmayer"' by Anne Ryan, 1948

In 1948, she created hundreds of collages. She used reclaimed materials such as paper, fabric and on occasions the wrappers from sugar cubes.

Museums



How do you see museums?

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

Discuss: What is the most relevant mission of a museum? What is not? Do you agree?

Museum Definition

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

Discuss: What is the most relevant mission of a museum? What is not? Do you agree?

The Museum of Museums TEDed

At home watch the video - Why do we have Museums? By J.V. Maranto, with and without subtitles. In class, watch the video again. <https://youtu.be/MHo928fd2wE>

Discuss: Which are the most important steps in the history of museums? What is the relevance of the visitor? Can you identify a different point of view between Italian and the American concept of what a museum is?



The Museum of Museums TEDed

Where was the first museum?

A) Iraq ✓

B) Iran

C) New York City

D) Greece



The Museum of Museums TEDed

Which museum required written permission to enter?

- A) The Louvre ✓
- B) The Smithsonian
- C) The Met
- D) The American Museum



The Museum of Museums TEDed

Who were the Greeks trying to please with their mouseion?

- A) Beyonce
- B) Zeus
- C) The Muses ✓
- D) Gods



The Museum of Museums TEDed

What's another word for a Curiosity Cabinet?

- A) Curiosity Closet
- B) Wunderkammer ✓
- C) Chamber of Secrets
- D) Wonderrum



The Museum of Museums TEDed

Who owned treasure houses?

- A) Plebs
- B) Gladiators
- C) Princesses
- D) Politicians ✓



The Museum of Museums TEDed

Discuss:

- 1) Which are the most important steps in the history of museums?
- 2) What is the relevance of the visitor?
- 3) Can you identify a different point of view between the Italian and the American concept of what a museum is?



Discovering a Museum (Group Work)

Research and study an American Museum. Search your chosen museum's official website/internet write an overview of the museum then create a presentation considering the following:

- Location and how it can be reached
- Admission fee policy and what is included in the cost?
- Opening hours, number of visitor, peak periods
- Amenities/accessibility for people with disabilities
- Educational, research and restoration programmes
- Research the architecture and any artistic movements
- Funding policies to support the museum
- History of collections, first opening to the public, renovations and extension works
- What current exhibitions / collections / works / objects are on?
- Impact on the town/city

Once you have completed your research, report to the class using multimedia presentation tools.

Museum of Modern Art (MOMA)



At The Museum of Modern Art and (MoMA), they celebrate creativity, openness, tolerance, and generosity. They aim to be inclusive, places both onsite and online, where diverse cultural, artistic, social, and political positions are welcome. They are committed to sharing the most thought-provoking modern and contemporary art.

Metropolitan Museum of Art



The Metropolitan Museum of Art presents over 5,000 years of art from around the world for everyone to experience and enjoy. It lives in two iconic sites in New York City - The Met Fifth Avenue and The Met Cloisters. Millions of people also take part in The Met experience online. Since its founding in 1870, It has always aspired to be more than a treasury of rare and beautiful objects. Every day, art comes alive in the Museum's galleries and through its exhibitions and events, revealing new ideas and unexpected connections across time and across cultures.

American Museum of Natural History



Founded in 1869, the American Museum of Natural History has advanced its global mission to discover, interpret and disseminate information about human cultures, the natural world and the universe through a wide-ranging programme of scientific research, education and exhibitions.

Getty Museum



Getty is a leading global arts organization committed to exhibiting, conserving, and understanding the world's artistic and cultural heritage. Based in Los Angeles, Getty pursues its work with partners around the world, while sharing art, knowledge, and resources with the public online, and in-person at the Getty Center and Getty Villa.

Solomon R. Guggenheim Museum



Housed in one of the most iconic buildings in New York, the Solomon R. Guggenheim Museum's collection is filled with prized pieces. The Guggenheim always presents interesting and innovative exhibitions, and the museum's layout is like no other, as visitors experience the artwork along a huge ramp that spirals up around the entire interior of the cylindrical building.

Guggenheim Museum Glossary

- **Time-consuming** - Taking a lot of or too much time
- **Disagreement** - Lack of consensus
- **Delay** - To make something late or slow
- **Constrained** - Forced, compelled
- **Walkway** - A passage for walking
- **Funnel** - To guide or channel something as if through a pipe or tube

- **Climb** - To go up
- **Pinnacle** - A tower on the roof of a building that Comes to a narrow point at the top

- **Huge** - Very big
- **Ribbed** - A vault or long raised piece of strengthening or supporting material

- **Strip lighting** - Electric lighting by means of long tubes or fluorescent lamps on long filaments

- **Fin** - The flattened appendage on various parts of the body of many aquatic vertebrates

Solomon R. Guggenheim Museum

The Guggenheim collection is worldwide. There are so many of them that one critic joked and called them MacGuggenheim, because like McDonald's they are everywhere.

- Why do you think the foundation decided to expand their artworks in museums all over the world?
- Why have the Guggenheim collections always been housed in buildings which can be considered works of art?

Solomon R. Guggenheim Museum

Students Book - Contemporary Architecture

1) Place the vocabulary related to architecture next to its definition:

Site Ramp Dome Bay Panel Skylight

1. A vault of even curvature on a circular base: **Dome**
2. A window set into a roof or ceiling to provide lighting from above: **Skylight**
3. A space between architectural elements or a recess or a compartment: **Bay**
4. A place where something is, was or will be built: **Site**
5. Any flat surface sunk or raised within a framework **Panel**
6. A slope joining two different levels: **Ramp**

Solomon R. Guggenheim Museum

Students Book - Contemporary Architecture

2) Think of six verbs that may be used when talking about architecture, e.g., *to build*.

1. To assemble
.....

2. To construct
.....

3. To erect
.....

4. To glaze
.....

5. To plaster
.....

6. To design
.....

Solomon R. Guggenheim Museum

Filippo Tommaso Marinetti (1876-1944) in his Futurist Manifesto (1909) denounced museums as cemeteries of visual culture, criticising their architecture in particular.

- Do you agree with this statement?
- Think of the museums in your town: from an architectural point of view what are they like?
- What principles should be held in account when designing a museum building?
- How should the building relate to the collections and the environment in which they are built?

Reflection

Discuss It

Did you like any particular artist,
art movement or piece of art
mentioned in the presentation?
Why?

How would you describe ?

